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# National Endowment for the Arts 1999



Annual Report

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## Mission Statement

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The National Endowment for the Arts, an investment in America's living cultural heritage, serves the public good by nurturing human creativity, supporting community spirit, and fostering appreciation of the excellence and diversity of our nation's artistic accomplishments.

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The President  
The White House  
Washington, D.C.

Dear Mr. President:

It is my pleasure to transmit the Annual Report for Fiscal Year 1999 of the National Endowment for the Arts.

From our nation's largest metropolitan areas to its smallest rural communities, the National Endowment for the Arts is dedicated to serving all Americans. Since its creation by Congress in 1965, the NEA has awarded grants that support projects of the highest artistic quality to benefit the American people. As the largest single funder of the nonprofit arts in the United States, the NEA has awarded more than 113,000 grants in all 50 states and the six U.S. jurisdictions.

NEA grants in Fiscal Year 1999 supported a wide range of projects. For example, South Dakotans for the Arts in Deadwood assisted the Dakota Children's Theatre Company tour to South Dakota elementary and middle schools. The Little City Foundation's Creativity on Wheels program in Palatine, Illinois brought art classes to people with limited mobility. The Western Pennsylvania Conservancy helped save Frank Lloyd Wright's landmark house, Fallingwater, from impending collapse. The Walters Art Gallery in Baltimore received funding for the conservation and reinstallation of their stellar collection of Christian medieval art, and the New Orleans Ballet Association led a community partnership teaching dance to inner-city students and families.

This year also saw the release of our new strategic plan, the second year of our ArtsREACH program, and several NEA Millennium Projects that touched all 50 states, celebrating the turn of the millennium by involving local communities in the creation of artistic works. On a smaller but critically important level, the NEA demonstrated its commitment to at-risk youth through two new initiatives undertaken in collaboration with the Department of Justice.

The activities highlighted in this annual report attest to the breadth of work of the Arts Endowment and its commitment to nationwide service. We are proud of the leadership the NEA provides to our diverse nation and to the advancement of our country's cultural legacy.

  
Bill Ivey  
Chairman



*Sechs Tanze* by choreographer Jiri Kylian was one of the pieces performed by Hubbard Street Dance Chicago on its tours throughout the U.S.  
*Photo by William Frederking*

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Chris Martin, age 7, rehearses with actor Richard Ortega-Miro in *Commercial Interruptions*. The production was part of the One-on-One Program of the Virginia Avenue Project, based in Santa Monica, California. Photo by Robert Silberling

Cover photo information: see credits page.



**The National Endowment for the Arts, an investment in America's living cultural heritage, was established by Congress in 1965 as an independent federal agency. Its mission is to serve the public good by nurturing human creativity, supporting community spirit, and fostering appreciation of the excellence and diversity of our nation's artistic accomplishments.**

## 1999: The Year in Review

**A** highlight of Fiscal Year 1999, the second year of Chairman Bill Ivey's leadership of the Arts Endowment, was the release and public dissemination of the agency's new strategic plan for the years 1999-2004. The plan was developed the preceding year by agency staff, based on the Chairman's priorities, through a process of analyzing and reshaping the NEA's vision, mission and goals. State arts agencies, regional arts organizations and arts service organizations were consulted during the plan's formulation. As required for all federal agencies by the Government Performance and Results Act, the plan includes specific program goals with measurable outcomes. Goals, objectives and measures in the broad areas of access, creativity, arts education, heritage preservation, organizational stability, community arts development and partnerships are set forth in the final plan, available on the NEA Web site at [www.arts.gov](http://www.arts.gov).

A grant to the Da Camera Society of Mount Saint Mary's College in Los Angeles supported 12 Chamber Music in Historic Sites concerts and related outreach activities. Featured here is violinist Kyoko Kashiwagi of the Amernet String Quartet with students from the Utah Street Elementary School. Photo courtesy of the Da Camera Society

Based on the strategic plan, during Fiscal Year 1999 Chairman Ivey first proposed the Challenge America initiative that was included in President Clinton's budget request to Congress for future-year funding. The proposed initiative targets support to arts education, services for young people, cultural heritage, community partnerships and expanded access to the arts. The same year, Chairman Ivey traveled extensively throughout the country, giving speeches and meeting with leaders of cultural, business, education and civic groups, including the U.S. Conference of Mayors, chambers of commerce and Rotary Clubs.

Total appropriated funds for Fiscal Year 1999 were \$97,966,000, down slightly from the 1998 level of \$98,000,000 due to an across-the-board rescission enacted by Congress to offset the Emergency Oil and Gas Bill. During 1999, the Endowment continued its activities in accordance with the

1998-enacted Congressional mandates: a 15 percent cap on the total amount of NEA grant funds awarded to arts organizations in any one state, excluding projects of national significance or multi-state impact; an ongoing emphasis on agency outreach through projects for underserved populations; and the distribution of 40 percent of agency grant funds to the 56 state and jurisdictional art agencies.

In Fiscal Year 1999 the Endowment awarded over 1,600 grants totaling \$82.6 million in the areas of Grants to Organizations, Grants to Individuals, Partnership Agreements and Leadership Initiatives. The ArtsREACH program, which began in Fiscal Year 1998 and served 20 states previously underrepresented in the agency's pool of direct grant recipients, again funded the



development and implementation of local cultural plans through community partnerships of arts and non-arts organizations. During its first year, the program increased the number of NEA direct grants in the targeted states by more than 350 percent.



The Folk & Traditional Arts Infrastructure Initiative, also begun in 1998, continued to serve the folk and traditional arts nationwide by funding research, documentation and preservation, professional staff support, and broad dissemination of art forms through instruction, performances and exhibitions. New in 1999 was a partnership project with the U.S. Department of Justice's Office of Juvenile Justice and Delinquency Prevention that aims to prevent juvenile crime through participation in arts programs. The Endowment also helped Americans celebrate the arrival of the new millennium by funding a wide range of National Millennium Projects, bringing new artistic works to new audiences and communities across the country.

*Points of Departure: Art on the Line* is a series of site-specific installations in historic train stations along Philadelphia's Main Line developed by the Main Line Art Center in Haverford, Pennsylvania. Pictured here is *Lounge 1999* by artist Kay Rosen at the Wynnewood Station. Photo by Gregory Benson

During 1999, the Endowment conducted a comprehensive assessment of its support for arts organizational development through Planning & Stabilization grants. The agency convened leaders from the cultural, educational, philanthropic, technological and business sectors in a series of nine colloquia held in Washington, D.C. that were open to the arts community. The series examined such issues as audience development, funding partnerships, information technology, leadership development and capitalization strategies for arts organizations.

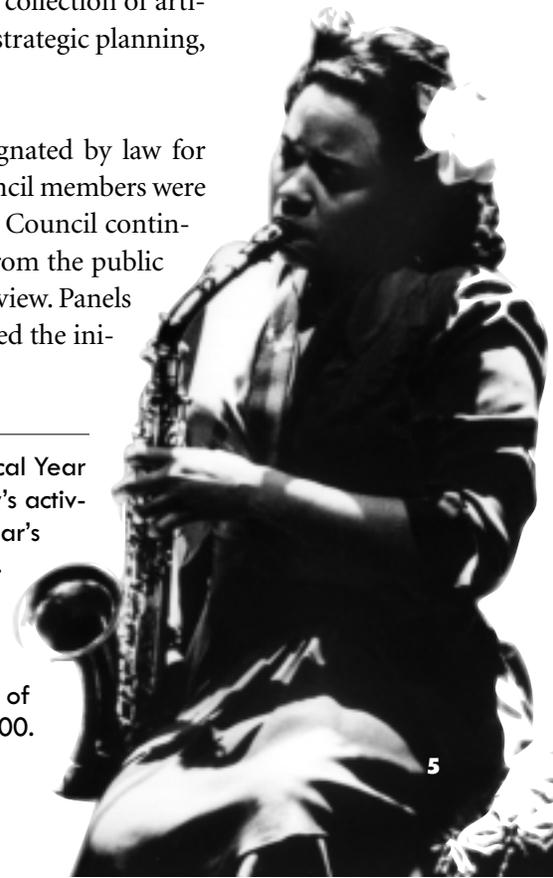
Caroline Clay portrays a saxophone player searching for her sound in this scene from *Oo-Bla-Dee* performed by the Goodman Theater/Chicago Theater Group in Chicago. Photo by Liz Lauren

The Endowment further served the arts field and the public by expanding the resources available on its Web site. An example is *Lessons Learned: A Planning Toolsite*, an on-line collection of articles by arts professionals in the areas of audience building, capital campaigns, strategic planning, community partnerships and social enterprise.

Six seats on the 20-member National Council on the Arts again were designated by law for Congressional members serving in a non-voting, *ex officio* capacity. Other Council members were private citizens appointed by the President and confirmed by the Senate. The Council continued to advise the Chairman on policies and programs; screen nominations from the public for the National Medal of Arts; and provide a second level of grant proposal review. Panels of experts, including arts professionals and knowledgeable laypersons, provided the initial review of all grant applications.

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This publication reflects the Endowment's grantmaking structure that began in Fiscal Year 1997 and remains in effect. It presents a representative sampling of the agency's activities that took place between October 1, 1998 and September 30, 1999. The year's financial transactions and a history of NEA appropriations are included at the end. Grant applications, publications, research reports, the NEA's strategic plan and complete lists of Fiscal Year 1999 grants, cooperative agreements and inter-agency transfers are available on the Endowment's Web site at [www.arts.gov](http://www.arts.gov). These items may also be obtained by written request to the NEA Office of Communications, or by calling the National Endowment for the Arts at 202-682-5400.



# National Council on the Arts

## 1999 ANNUAL REPORT

Bill Ivey, *Chairman*



### Member whose term expired in 1998\*

Judith O. Rubin  
State Arts Council Member  
New York, NY

### Members whose terms expire in 2000

Patrick D. Davidson  
Television Producer  
Camarillo, CA

Terry H. Evans  
Photographer  
Chicago, IL

Ronnie F. Heyman  
Patron, Trustee  
New York, NY

Speight Jenkins  
Opera Company Director  
Seattle, WA

Richard J. Stern  
Patron, Trustee  
Chicago, IL

Luis Valdez  
Theater Company Director  
San Juan Bautista, CA

Townsend D. Wolfe III  
Museum Director  
Little Rock, AR

*\*Continues to serve until a successor takes office.*

### Members whose terms expire in 2002

Joy Harjo  
Poet, Musician  
Honolulu, HI

Nathan Leventhal  
Arts Presenter  
New York, NY

Marsha Mason  
Actress, Director  
Santa Fe, NM

Joan Specter  
Arts Patron  
Philadelphia, PA

### Members whose terms expire in 2004

Gordon Davidson  
Theater Director/Producer  
Los Angeles, CA

Cleo Parker Robinson  
Dance Company Director/Choreographer  
Denver, CO

### Ex officio members (terms expire in 2000)

Cass Ballenger (R-NC)  
U. S. House of Representatives  
Hickory, NC

Mike DeWine (R-OH)  
U.S. Senate  
Columbus, OH

Richard J. Durbin (D-IL)  
U.S. Senate  
Springfield, IL

Nita M. Lowey (D-NY)  
U.S. House of Representatives  
Harrison, NY

Jeff Sessions (R-AL)  
U.S. Senate  
Mobile, AL

(vacant)  
U.S. House of Representatives

# Grants to Organizations

## 1999 ANNUAL REPORT



The National Endowment for the Arts offers assistance to a wide range of nonprofit organizations to support their arts programming. The Endowment funds exemplary projects in all artistic disciplines including dance, design, folk and traditional arts, literature, media arts, music, musical theater, opera, theater and visual arts in addition to supporting arts education, museum, presenting and multidisciplinary projects. All grants must be matched at least equally by non-federal sources of funds. A complete listing of the year's grants is posted on the Endowment's Web site at [www.arts.gov](http://www.arts.gov).

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### Fiscal Year 1999 Facts Grants to Organizations

Number of Grant  
Applications Received: **2,317**  
Number of Grants  
Awarded: **1,368**  
Dollar Amount of Grants  
Awarded: **\$38,890,067**

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## Creation & Presentation

**T**hrough its Creation & Presentation grants, the Arts Endowment assists in the creation of artistic work and encourages the public presentation of art forms from all cultures and time periods. Creation & Presentation was the largest award category in Fiscal Year 1999, receiving 43 percent of all Grants to Organizations applications. Funded projects provide resources for artists to create their work through such activities as commissions, residencies, rehearsals, workshops and design charrettes.

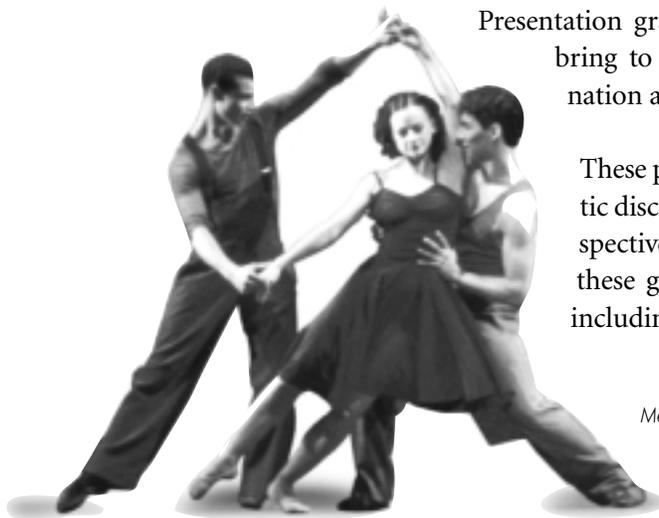
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### Fiscal Year 1999 Facts Creation & Presentation

Number of Grant  
Applications Received: **987**  
Number of Grants  
Awarded: **643**  
Dollar Amount of Grants  
Awarded: **\$17,165,950**

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Projects also facilitate the public presentation of the arts to audiences in a variety of formal and informal settings, from performances and exhibitions to publications, radio and television broadcasts, and new technologies. Creation & Presentation grants sustain the development of artistic creativity and bring to the American people the rich cultural legacy of their nation and the world.



These projects represent the core creative activities of most artistic disciplines and cover an extraordinary range of aesthetic perspectives, scale of institution and geographic location. Most of these grants were for the public presentation of works, often including related educational and interpretive activities.

*Memphis*, a signature piece for Ballet Memphis choreographed by Trey McIntyre, celebrates the rich musical heritage of Memphis and its impact around the world.  
Photo by Barry Thompson

# Grants to Organizations

## 1999 ANNUAL REPORT



Many new performing arts works have been created with Arts Endowment funds. In 1999, a grant was awarded to the Zivili Kolo Ensemble of Granville, Ohio to support the production of a new work, inspired by the company's 1997 performance tour of refugee camps in Hungary, Slovenia, Croatia and Bosnia. The work incorporated traditional dance and folk music, as well as photographs, video and narrative voiceovers to tell the stories of the refugee communities. In Manchester, New Hampshire, the Alliance for Progress of Hispanic Americans received a grant on behalf of the Alpha Teen Theatre to commission two playwrights to create new work during extended residencies with young people.

Visual arts projects funded by the Endowment include a wide variety of activities. For example, Project Row Houses is a public art project that has helped revitalize one of the poorest neighborhoods in Houston, Texas. In its first four years, this organization renovated 22 abandoned row houses, presented 50 artists' installations, implemented a series of literary and performance events, and hosted summer and after-school programs for youth. The Endowment's 1999 grant to Project Row Houses supported residencies and installations by eight artists from four countries.

Museums and art centers across the country hosted a diverse range of public exhibitions with Endowment funds. In Newcastle, Maine, the Watershed Center for the Ceramic Arts received a grant to support an international symposium and two-week residency for 10 artists to create new work. The artists, hailing from across the United States as well as Europe and South America, opened their studios to local residents. Space One Eleven in Birmingham, Alabama curated an exhibition of contemporary Southern artists, hosted in four venues around the city, with its grant.



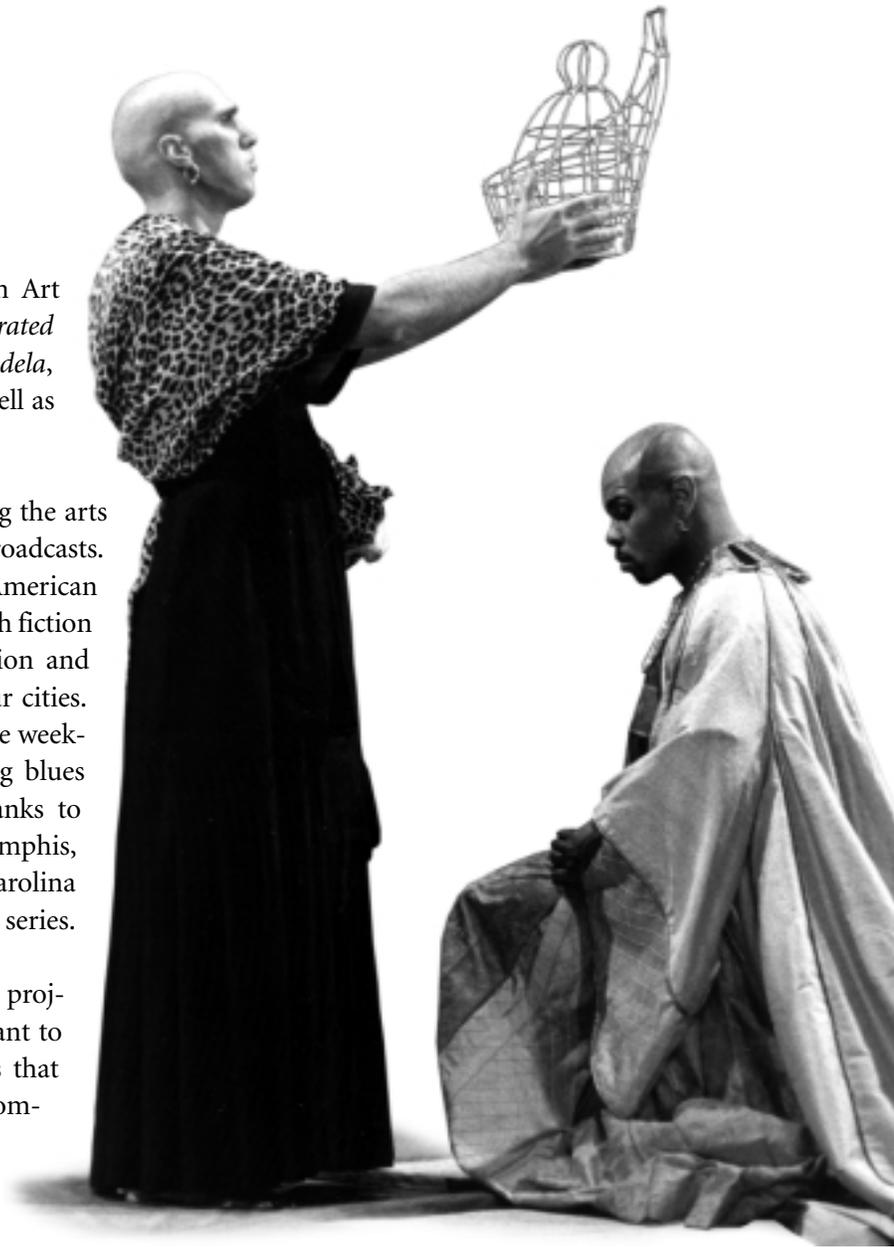
The world premiere of *Concerto for Sabar Drums and Orchestra* by American composer James DeMars featured African drum and dance ensembles performing with the Phoenix Symphony. Photo by Michael Schwartz for the Phoenix Symphony

And in New York City, the Museum for African Art received a grant for the touring exhibition *Liberated Voices: Contemporary South African Art Since Mandela*, which traveled to five other American venues as well as to Johannesburg.

Among the most effective means for disseminating the arts are literary publications and radio and television broadcasts. For example, the Endowment funded the Latin American Literary Review Press, based in Pittsburgh, to publish fiction by Latino and Latina writers in English translation and present public readings by selected authors in four cities. Listeners around the country were able to enjoy the weekly radio programs *Beale Street Caravan*, featuring blues artists, and *Marian McPartland's Piano Jazz*, thanks to Endowment grants to the Blues Foundation in Memphis, Tennessee and the ETV Endowment of South Carolina respectively. National Public Radio distributes both series.

Some 1999 Creation & Presentation grants funded projects celebrating the new millennium, such as a grant to the Des Moines Symphony in Iowa for activities that included the premiere performance of a work by composer David Ott recognizing 20th-century space travel. A grant to the Los Angeles Poetry Festival supported the Fin de Millennium Poetry Festival, a city-wide celebration. In Seattle, On the Boards produced *Redefining Performance at the Turn of the Century — An Interdisciplinary Approach*, a project comprising five intensive creation and performance residencies.

Arts Endowment funds have broad geographic distribution through this category. Creation & Presentation grants were made directly to 48 states, the District of Columbia, and Puerto Rico. In addition, 172 of the 643 grants went toward multi-state projects that toured or were distributed across state lines, broadening the impact of the federal investment. For example, a grant to the Academy of Indian Performing Arts, Inc. in Lincoln, Massachusetts helped make possible a national tour of *Kanya*, a multimedia work based on Indian classical dance, music and poetry that traveled to 14 states. Another grant to the Arab Community Center for Economic and Social Services in Dearborn, Michigan supported a five-state tour of three Arabic traditional music groups.



The Boston Lyric Opera presented a new production of Philip Glass' *Akhnaten* in its Egyptian season as part of its commitment to presenting 20<sup>th</sup> century operas.  
Photo by Richard Feldman



## Education & Access

**T**he Arts Endowment maintains that all Americans should have lifelong opportunities to experience the arts as learners, creators and audience members. Education & Access grants expand opportunities for lifelong arts learning and help make the arts available to all Americans.

Direct grants were awarded to organizations in 49 states, the District of Columbia, Puerto Rico and the Virgin Islands. Of the 432 grants, 103 had multi-state impact. For example, a grant was made to the Black Hills Special Services Cooperative in Sturgis, South Dakota to expand the Prairie Winds Writing Project into neighboring Wyoming. The program benefits both students and teachers, and includes one-on-one mentorships with professional writers, workshops and publication opportunities.

### Fiscal Year 1999 Facts Education & Access

Number of Grant  
Applications Received: **828**  
Number of Grants  
Awarded: **432**  
Dollar Amount of Grants  
Awarded: **\$12,309,520**



Florida Stage's production *Yes, I am Talking, You Just Can't Hear Me* is part of its Young Voices series. Performed by middle and high school students, these plays address issues such as violence, illiteracy and substance abuse. Photo by Susan Green

For students in pre-kindergarten through 12th grade, research has shown that the development of artistic skills can improve cognition, increase confidence and communication, and enhance the overall learning environment. Frequently, units of state and local governments look to the Endowment to assist with their projects. For example, the Arts Alliance of Jackson and Hinds County, in Jackson, Mississippi received an Endowment grant to provide funding and technical assistance for arts programming in the two counties. The Arkansas Department of Education was funded for a consortium project providing professional development for arts teachers, arts-in-education roster artists, and museum docents and faculty.

The Endowment's Education grants in 1999 encompassed a full range of learning experiences, such as an award to Young Audiences of Indiana supporting the Cornerstone Dance Project: Positive Interaction through Dance, born from the Washington Township School District's desire to expand the dance curriculum in elementary and middle schools. The Springfield Symphony Orchestra in Massachusetts used its Endowment grant to collaborate with the Springfield Science Museum on a project exploring rhythm in both earth science and music that reached more than 3,000 elementary school students.

A grant to the Brannigan Cultural Center Foundation in Las Cruces, New Mexico funded *Another Planet*, a collaborative arts project involving more than 2,000 middle school students from a low-income community. Developed in the aftermath of a middle school shooting incident, it brought

together artists in a variety of disciplines from all parts of southern New Mexico to conduct classroom residencies.

Projects emphasizing access to the arts varied widely and included distinct approaches to making the arts available to all Americans. In Idaho, a grant was awarded to Boise State University on behalf of Poetry in Public Places to support Idaho Skylights. This project placed illustrated poetry posters on school bus ceilings and featured poets and artists riding the rural, morning bus routes to discuss poetry with students. The Repertory Dance Theatre of Salt Lake City, Utah traveled to schools in California and Utah to present a retrospective of 100 years of modern dance history. A Traveling Jewish Theatre, based in San Francisco, mounted a 20th anniversary, 20-city tour of *Diamonds in the Dark*, a new work celebrating Yiddish poetry.

The Endowment also helped make possible high-impact projects reaching underserved communities and people with disabilities. A grant to the Grass Roots Art and Community Efforts (GRACE) of Hardwick, Vermont funded community arts workshops for developmentally disabled adults and children in a rural and economically depressed region of Vermont. The project is an expansion of GRACE's successful model in nearby Greensboro, which provides participants with increased opportunities for personal growth and avenues for self-expression. GRACE also provides assistance to groups across the country that wish to start similar programs.

Another example is the grant to the Atlanta Opera that supported the company's education and outreach program for students who are mentally and physically challenged. Performed by the Atlanta Opera Studio, which tours one-act operas in English for young audiences, the project includes free performances with audio description and sign interpretation as well as workshops designed for students with special needs. Communities of Faith for Housing in Hoboken, New Jersey, received a grant to expand the Creative Writing Workshop at the Hoboken Homeless Shelter and increase the circulation of its quarterly anthology, *Pieces from Wandering Minds*.

Other funded projects exposed participants to various ethnic art forms. These included a multi-disciplinary residency project developed by the Sheboygan Arts Foundation in Wisconsin in which traditional artists from the Hmong, Hispanic, and blue-collar German and Dutch communities collaborated with local teens to create works in dance, writing, photography and sculpture. The Montana Indian Art and Culture Association presented a weekend festival, Renaissance of the Bozeman Trail, that showcased Native American artists working in both traditional and contemporary forms, and provided opportunities for people of other cultures to learn about Native Americans in their community.



Kimberly Van Pett, a French horn player with the North Carolina Symphony Orchestra in Raleigh, at the orchestra's instrument petting zoo. Photo by Karen Tam



## Heritage & Preservation

**T**he diverse artistic heritage of the United States is unique in the world. The Endowment's purposes through Heritage & Preservation grants are to honor, assist and make visible those artists and forms of artistic expression that reflect this diversity; preserve significant artistic accomplishments of America's many cultures; and conserve important works of art. Heritage & Preservation projects were funded in 37 states, the District of Columbia, Puerto Rico and the Virgin Islands. Forty-five of the 169 grants have multi-state impact.

### Fiscal Year 1999 Facts Heritage & Preservation

Number of Grant Applications Received:	<b>270</b>
Number of Grants Awarded:	<b>169</b>
Dollar Amount of Grants Awarded:	<b>\$3,548,000</b>



The exhibition *Lions & Eagles & Bulls: Early American Tavern & Inn Signs from The Connecticut Historical Society* displayed the society's collection of 18<sup>th</sup> and 19<sup>th</sup> century sign paintings. Photo courtesy of the Williamstown Art Conservation Center

Heritage projects supported by the Endowment ranged from the creation of a 45-foot totem pole on the Makah Reservation in Neah Bay, Washington to the performance of orchestral gospel music by the Evansville Philharmonic Orchestra in Indiana. Elders of the Apache Tribe of Oklahoma taught workshops in traditional tribal crafts to younger tribal members. The Florida Division of Historical Resources received a grant for the statewide Florida Folklife Apprenticeship Program. The third annual Festival of Kentucky Folklife was funded by a grant to the Kentucky Historical Society in Frankfort.

In New York, the Jewish Heritage Writing Project received a grant that pairs Holocaust survivors with young, established writers to produce publishable memoirs. In Philadelphia, the Endowment supported the public events associated with Moonstone, Inc.'s 16th Annual Celebration of Black Writing. And in Washington, D.C., the Endowment sponsored the Seventh Annual Independence Day Concert at the Washington Monument and its National Public Radio broadcast, which reached approximately 350,000 people.

Preservation projects funded in 1999 included a broad spectrum of artistic disciplines. A grant to the Grace Cathedral in San Francisco restored 35 Gothic Revival stained glass windows dating from 1930 to 1945. Another grant supported the structural restoration of Fallingwater, a National Historic Landmark in Mill Run, Pennsylvania designed by Frank Lloyd Wright in 1935. Southern Methodist University in Dallas, Texas received funding for the restoration, documentation and performance of three musical theater ballets by the legendary choreographer Agnes de Mille.

In the area of film preservation, New York's Museum of Modern Art, which saves over 100 films each year from disintegration, preserved important early films including works by Charlie Chaplin, D.W. Griffiths and Tom Mix; the 1917 production of *A Tale of Two Cities*; and the 1925 John Ford picture, *Kentucky Pride*, among others. In the visual arts, the Endowment supported a conservation survey of five public artworks in the Boston subway system, as part of the Massachusetts Bay Transportation Authority's Adopt the Arts program.



The International Center for Photography in New York City and George Eastman House in Rochester, New York joined together for Focus on Photography, a project that provides broader access to the collections and resources of these two institutions. Featured here is a still from Frank Powell's 1914 film, *The Stain*. Photo courtesy of George Eastman House



## Planning & Stabilization

**A**merica's nonprofit arts organizations, large and small, constantly seek to improve their financial and administrative structures so as to effectively carry out their work. Through Planning & Stabilization grants, the Arts Endowment strengthens the ability of arts organizations to realize their goals.

Planning grants help an organization assess its strengths and weaknesses. Funded projects may be comprehensive, including

all areas of operations, or targeted, focusing on specific

activities. Planning & Stabilization grants included \$957,500 awarded to arts service organizations such as the American Symphony Orchestra League, Dance/USA, Theatre Communications Group and Opera America for projects serving their fields.

Some funded projects develop strategies for building partnerships and resources among a group of organizations linked by geography, programming, artistic field or mission. Such a grant was awarded to the Nebraska Arts Council on behalf of a consortium of 10 small and mid-size Nebraska arts organizations to obtain financial planning and technical assistance.

Stabilization grants help organizations realize their appropriate institutional size; maximize and diversify their resources; or enhance their abilities to serve their constituents. For example, the Arts Council of Oklahoma City provided the Stage Center performing arts facility with computer technology capable of building a collective database to market the Center and at least five participating local theater companies. A grant to Heart of the Beast Theatre in Minneapolis supported an initiative designed to secure increased earned and contributed income for the organization.

A number of 1999 grants facilitated long-range planning, marketing assessments and/or feasibility studies. One example is the grant awarded to Young Aspirations/Young Artists (YA/YA) of New Orleans, Louisiana for a year-long evaluation of its achievements over the past ten years — a period in which the organization helped

### Fiscal Year 1999 Facts Planning & Stabilization

Number of Grant Applications Received: **232**  
Number of Grants Awarded: **124**  
Dollar Amount of Grants Awarded: **\$5,866,597**



Wolf Trap Institute Artist Keter Betts and a preschooler explore music together at the Barns of Wolf Trap in Vienna, Virginia, where a Planning & Stabilization grant will support Wolf Trap's endowment. *Photo by Scott Suchman*

talented, inner-city youth work with professional artists to develop marketable skills. The planning grant allowed YA/YA to assess its training, governance, community involvement and fundraising needs and look to the next decade. The Arizona Opera Company used its grant to hire a consultant who will restructure the organization and develop a five-year plan assessing the organization's financial health.

Some stabilization grants help arts organizations strengthen their institutional capacity by establishing or augmenting a term endowment or term cash reserve. These grants must be matched at least three-to-one by non-federal sources. Forty-seven such grants were awarded in 1999 to organizations such as Young Audiences of Massachusetts, the New York City Ballet, North Dakota's Bismarck-Mandan Orchestral Association, the American Music Theatre Festival of Philadelphia, Indiana's South Bend Symphony Orchestra and Washington State's Tacoma Art Museum.



An outdoor performance of *The Tempest* at Shakespeare & Company's Summer Training Institute. Shakespeare & Company in Lenox, Massachusetts received a grant to augment its existing cash reserve. Photo by Kevin Sprangue



## Literature Fellowships

**L**iterature Fellowships represent one of the Arts Endowment’s most direct investments in American creativity by supporting writers in the development of their work. The program’s goal is to encourage the production of new work by affording artists the time and means to write. Simultaneously, the fellowships give writers national recognition and invaluable validation of their talent to peers, agents, publishers and presenters around the country. Fellowships are awarded in alternate years for poetry and prose.

### Creative Writing Fellowships: Poetry

Craig Anthony Arnold	Salt Lake City, UT	Dainis Hazners	Story, WY
Marianne Boruch	West Lafayette, IN	Robert Hicok	Ann Arbor, MI
Kim Suzanne Bridgford	Wallingford, CT	Peter M. Jacobs	Madison, WI
Lucie Brock-Broido	Cambridge, MA	Peter M. Johnson	Providence, RI
Joel R. Brouwer II	East Lansing, MI	Dana Levin	Ukiah, CA
Derick W. Burleson	Houston, TX	Sarah Messer	North Marshfield, MA
Anne Caston	Lexington Park, MD	Wendy M. Mnookin	Chestnut Hill, MA
Nancy L. Couto	Ithaca, NY	Jacqueline S. Osherow	Salt Lake City, UT
George Economou	Norman, OK	John J. Ronan	Gloucester, MA
Maurya Simon Falk	Mt. Baldy, CA	Jill Allyn Rosser	Athens, OH
Mary Elizabeth Fisk	Nevada City, CA	Vijay R. Seshadri	Brooklyn, NY
Sarah Elizabeth Fox	Minneapolis, MN	Lisa Sewell	Fort Worth, TX
Christine E. Garren	Greensboro, NC	David James Smith	Fresno, CA
Sonia G. Gernes	South Bend, IN	Michael Leon Stokesbury	Doraville, GA
Robert Alan Gibb	Homestead, PA	Russell William Thorburn	Marquette, MI
Julie Jordan Hanson	Cedar Rapids, IA	Natasha Trethewey	Auburn, AL



**“How can you say you don’t think you’ve led a very interesting life? Take your nine years and consider this one thing in them: texture.”**

The opening lines of *Importance* by fellowship recipient Julie Jordan Hanson of Cedar Rapids, Iowa. Photo courtesy of the artist

The Endowment's investment in American letters has helped ensure that a diversity of voices defines our national literature. It has also fostered talent within a marketplace that often rewards homogeneity more than innovation, demonstrated by the fact that six individual authors accounted for 63 of the top 100 best-selling books of the 1990's. During the past 33 years, the Endowment has awarded \$36 million through its Literature Fellowships to 2,360 writers, providing support to lesser-known authors who later achieve national stature. These writers include some of the most acclaimed poets of our time, such as Robert Pinsky, Rita Dove, Philip Levine, Louise Glück and Frances Mayes.

The competition for the \$20,000 Fellowships is extremely rigorous. Of 942 applicants in Fiscal Year 1999, 32 were awarded grants, a funding rate of three percent. This year's recipients include Robert Gibb, who is completing the second and third volumes of a trilogy of poetry books exploring the mill town of Homestead, Pennsylvania. Another 1999 recipient, Natasha Trethewey, is completing a manuscript of poems based on the life of an early 20th-century New Orleans woman portrayed in E.J. Bellocq's *Storyville Portraits*. Eight of this year's grants supported the translation into English of poetry from other languages.



### Translation Fellowships

Florence Chana Bloch	Berkeley, CA
John T. DuVal	Fayetteville, AR
Lois Baker Janzer	Portland, OR
Bill Johnston	St. Paul, MN
Pierre Joris	Albany, NY
Nina Kossman	Long Island City, NY
Khaled Mattawa	Chapel Hill, NC
Lawrence Venuti	New York, NY

*"I'm cooking Thai—you bring the beer.*

*The same order, although it's been a year*

*—friendships based on food are rarely stable.*

*We should have left ours at the table."*

The opening lines of *Hot* by fellowship recipient Craig Arnold of Salt Lake City, Utah. *Photo by Sean Graff*



## American Jazz Masters Fellowships

**T**he arrival of a new millennium presents all Americans with an opportunity to reflect on our nation's rich musical history. America brought to the world the gift of jazz — music that has been an outstanding influence on our cultural heritage throughout the 20th century and called by Congress a “national treasure.”

Each year, the National Endowment for the Arts recognizes the importance of jazz and honors living jazz masters for their artistic vision and long-lasting, unique contributions by awarding the American Jazz Masters Fellowships. This year's distinguished recipients of the \$20,000 awards, presented by Chairman Ivey, were: David Baker, dedicated jazz educator and music director of the Smithsonian Jazz Masterworks Orchestra; Donald Byrd, pioneer trumpet virtuoso and leading educator; and improvisational pianist Marian McPartland, host of the Peabody Award-winning radio series, *Piano Jazz*. Their names will be added to the roster of 55 other members who, since 1982, have been awarded the American Jazz Masters Fellowships.



Photo by Bob Day

“Every day I try to live up to the standards that were taught to me by my father. He told me that my life should be ‘not honor, but service.’ He also said ‘If I am not the best, be among the best.’”

**Donald Byrd**



Photo by John Abbott

“I love being part of the jazz world and music education . . . I want to give back something in return for all the many wonderful opportunities that have been given to me during my lifetime.”

**Marian McPartland**



Photo by Matt McClain

“This award is especially meaningful to me because it symbolizes the commitment of the Endowment and of our country to recognize in a formal way the contributions American jazz artists have made to the world of music.”

**David Baker**

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## National Heritage Fellowships

**A** A Lakota-Hidatsa storyteller passes on tales of her tribal heritage to Indian youth of the Dakotas. A Mexican-American craftsman takes his western horsehair braiding tradition to a new level of perfection. An Irish immigrant musician sparks a renaissance of Irish music across America. These and other recipients of the nation's highest honor in the folk and traditional arts — the NEA's National Heritage Fellowship — have devoted their lives as innovators, teachers, organizers, role models and "living libraries" of knowledge to conserve and renew their deeply-rooted, living cultural heritage.

In Fiscal Year 1999, 13 artists from 12 states were awarded National Heritage Fellowships of \$10,000 each in a ceremony held on Capitol Hill that was attended by First Lady Hillary Rodham Clinton, members of Congress and the public. The awardees later presented their craft, music and dance traditions in a performance that was broadcast widely on public radio stations.

### National Heritage Fellows

Frisner Augustin  
Haitian Drummer  
Brooklyn, NY

Lila Greengrass Blackdeer  
Hocak Black Ash Basketmaker/Needleworker  
Black River Falls, WI

Shirley Caesar  
African-American Gospel Singer  
Durham, NC

Alfredo Campos  
Horse-Hair Hitcher  
Federal Way, WA

Mary Louise Defender-Wilson  
Dakotah-Hidatsa Traditionalist/Storyteller  
Shields, ND

Jimmy "Slyde" Godbolt  
Tap Dancer  
Hanson, MA

Ulysses "Uly" Goode  
Western Mono Basketmaker  
North Fork, CA

Bob Holt  
Ozark Fiddler  
Ava, MO

Zakir Hussain  
North Indian Master Tabla Drummer  
San Anselmo, CA

Elliott "Ellie" Mannette  
Steel Pan Builder/Tuner/Player  
Morgantown, WV

Mick Moloney  
Irish Musician  
Philadelphia, PA

Eudokia Sorochaniuk  
Ukrainian Weaver/Textile Artist  
Pennsauken, NJ

Ralph W. Stanley  
Master Boatbuilder  
Southwest Harbor, ME



Zakir Hussain is hailed as one of the world's great percussionists for his stellar technique, musicality, rhythmic complexity and melodic versatility.  
*Photo by John Werner*



Ralph Stanley has built and/or restored countless wooden boats, ranging from lobster vessels to racing sloops and pleasure yachts with his meticulous attention to fine workmanship, traditional process and design.  
*Photo by Craig Milner*

# State and Regional Partnerships

## 1999 ANNUAL REPORT



**The Arts Endowment greatly extends its impact through its partnerships with the 56 state and jurisdictional arts agencies and their seven multi-state regional organizations. In Fiscal Year 1999, Partnership Agreements helped support local, state and regional arts activities for children and adults across the nation. A complete listing of Partnership Agreements is available online at [www.arts.gov](http://www.arts.gov).**

**S**tate arts agencies used their federal and state appropriated funds in 1999 to support more than 27,000 projects in over 5,600 communities. Twenty-eight percent of these grants went directly to smaller communities outside major metropolitan areas. Endowment funds for preservation of cultural heritage, developing arts groups, cultural tourism initiatives, artist residencies, after school and summer youth arts programs and other projects helped promote community development through the arts.

For example, citizens of tiny Lake City, Colorado prepared to document the turn of the millennium through the arts. Script-writing sessions involving a playwright and community members will lead to production of a musical and a play based on real characters of Lake City's past. Two ceramic artists worked with 20 people to construct a paper kiln and taught them the basics of tile design and production. They will use their new skills to create a collective tile mural reflecting the area's history.

### **Fiscal Year 1999 Facts State and Regional Partnerships**

Dollar Amount of Partnership Agreements: **\$33,827,175**

Forty percent of Endowment grant funds are awarded to state and regional arts agencies through these agreements.



The Endowment's arts education partnership with state arts agencies helped bring the benefits of comprehensive arts education to grade K-12 students in over 2,600 communities. Federal and state funds provided for arts curriculum development, collaborations between schools and local arts groups, artist residencies in schools, professional development for artists and teachers, and partnerships with state education departments.

The Connecticut Commission on the Arts' HOT (Higher Order Thinking) Schools© Program, supported by the NEA, uses the arts as a key pathway to

*Ida Pearl Davis works on traditional split oak baskets at the 1999 Governor's Regional Conference on the Arts sponsored by the Tennessee Arts Commission. Photo by Timothy Weber, Tennessee Arts Commission*

developing higher order thinking skills. The Commission works with 24 schools across the state to involve over 5,000 students and 500 educators from diverse communities. Educators welcome parents into the school and teachers adapt the curriculum to learners' needs. Child-centered education is achieved through strategies such as The Magical Mailbox®, which serves as a repository and distribution point for student writing and artwork. HOT Schools® celebrate student writing at every opportunity.

The Endowment's partnership with state arts agencies is an important source of assistance to other arts organizations in each of the states. The state arts agencies use approximately 46 percent of their combined state and federal grant dollars to fund operations and professional support of their constituent arts organizations. Funds assist performing groups, museums and galleries, small presses and literary organizations, local arts agencies, arts festivals and arts centers and facilities. The Endowment's state partnerships also assist individual artists. State arts agencies awarded grants for artist residencies, performances, fellowships, artwork creation and apprenticeships.

The Endowment also awarded Partnership Agreements to seven regional arts organizations, created to transcend state boundaries and provide access to a greater variety of arts experiences, especially in underserved areas. In 1999 these organizations used NEA funds to support 1,368 touring performances and 2,523 related school or community activities. As an example, the Southern Arts Federation used its Partnership Agreement funds to award \$225,203 to community arts presenters in its nine member states. The Federation's grant-supported programs brought touring performing groups to over 300,000 people.



Through the State Foundation on Culture and the Arts in Hawaii the NEA helped support the Honolulu Theatre for Youth in its production of *The Short Tree & the Bird That Couldn't Sing* by Dennis Foon. Photo by Karl S. Hedberg



The Montana Arts Council's Artists in Schools and Communities program supported a media arts residency in the Hinsdale public schools. Photo courtesy of the Montana Arts Council



Through its Leadership Initiatives, the Arts Endowment develops and implements groundbreaking projects with impact for significant numbers of Americans and the arts field. These initiatives are frequently undertaken in collaboration with nonprofit organizations or other federal agencies. Projects may assist touring programs that reach areas of the country with limited arts resources; develop design models and practices that make communities more livable; or develop quality programs for in-school instruction as well as lifelong learning in the arts.

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**In Fiscal Year 1999, funding for Leadership Initiatives totaled \$8,406,421.**

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As a complement to the Endowment's principal grantmaking activity, Leadership Initiatives allow the agency to address special needs or realize unique opportunities, ensuring that the arts are accessible to all Americans and encouraging arts organizations and artists to reach new levels of creative achievement. A complete listing of Leadership Initiatives is available online at [www.arts.gov](http://www.arts.gov).

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## National Millennium Projects



WHITE HOUSE  
MILLENNIUM COUNCIL  
Honor the Past—Imagine the Future

**T**he National Endowment for the Arts has joined with the White House and other organizations nationwide to honor the past and imagine the future at the turn of the millennium by supporting projects of national scope and impact. Designated by the White House Millennium Council as Official Millennium Projects, they showcase the best of the

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**Funding for National Millennium Projects totaled \$2,116,886 and supported arts activities in all 50 states.**

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arts in every state and invite community residents to become part of the creative process. Joining five National Millennium Projects announced in 1998 are the following:



*Marian Anderson's Concert at the Lincoln Memorial (1939)*  
Newsreel outtakes of this historic concert were preserved by the UCLA Film and Television Archive as part of Treasures of American Film Archives. Photo courtesy of the National Film Preservation Foundation

**Arts on Millennium Trails** supports the creation of high quality, community-centered, public art projects along the 50 Millennium Legacy Trails that the U.S. Department of Transportation has designated in 47 states, the Virgin Islands, Puerto Rico and the District of Columbia. It is administered by the National Assembly of State Arts Agencies. **LIVE! at the Library 2000**, coordinated by the American Library Association, links libraries, artists and audiences through special appearances by artists and writers at libraries nationwide. The project uses the arts to interpret contemporary topics such as the geographic movement of people and the relationship between health and creativity.

**The Mars Millennium Project** is an interdisciplinary learning project sponsored in partnership with the U.S. Department of Education, the National Aeronautics and Space Administration (NASA) and its Jet Propulsion Laboratory, and the J. Paul Getty Trust. Thousands of students nationwide in grades K-12 are working with educators, artists, scientists and community leaders, weaving the arts, sciences and humanities together to design model communities for life on Mars in the year 2030. **Treasures of American Film Archives**, a collaboration of the National Film Preservation Foundation and 18 major film archives from Alaska to West Virginia, preserves and screens "orphan," or noncommercial, films from the past century. The project also features the production of a 11-hour DVD anthology distributed free to state libraries across the country.

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## International Exchanges

**T**he Endowment's primary investment in international exchanges is through its support of partnerships between the private sector and other government agencies. In addition to demonstrating the excellence, diversity and vitality of American arts to audiences around the world, these programs help build a foundation of trust and understanding between the U.S. and other countries and provide unique experiences for American artists.

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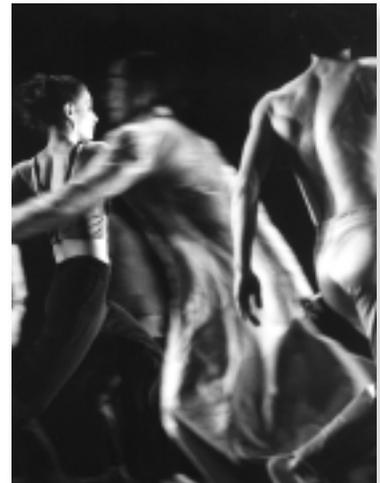
**The \$375,000 provided in Fiscal Year 1999 for international exchanges leveraged approximately \$1.7 million from other partners.**

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The **ArtsLink** partnership focuses on arts exchanges with Eastern and Central Europe and the Newly Independent States. It supports U.S. artists' work with colleagues in that part of the world and assists organizations in the U.S. hosting five-week residencies for artists or arts administrators. This year, 18 projects were funded involving countries ranging from Russia and Poland to Armenia, Estonia, Croatia and Romania. In the U.S., organizations such as the Cincinnati Ballet, the School of the Art Institute of Chicago, Illusion Theater in Minneapolis, and Hand Print Workshop International in Alexandria, Virginia were among those that hosted 42 artists and arts administrators from the region. The NEA's partners in ArtsLink were the Open Society Institute/Soros Foundation, the Trust for Mutual Understanding, CEC International Partners, the Kettering Fund and the Ohio Arts Council.

**The Fund for U.S. Artists at International Festivals and Exhibitions**, administered by Arts International, continued to support approximately 100 U.S. artists at performing arts festivals around the world in a wide range of events. For example, Sweet Honey in the Rock of Takoma Park, Maryland participated in the La Villette Jazz Festival in Paris with a program of songs from the African-American *a capella* tradition. The Bill T. Jones/Arnie Zane Dance Company of New York City performed in Africa for the first time at the Standard National Bank Arts Festival in Johannesburg. In the visual arts, the Fund supported a site-specific installation by acclaimed artist Ann Hamilton of Columbus, Ohio at the 1999 Venice Biennale. The NEA's partners in the Fund are the U.S. Department of State, the Rockefeller Foundation and the Pew Charitable Trusts.

**The U.S.-Japan Creative Artists' Program**, the Endowment's long-standing partnership with the Japan-U.S. Friendship Commission, again supported five artists for six-month residencies in Japan to help them advance their creative work. This program is one of the NEA's oldest interagency activities and stands as an important symbol of good will between the two countries. Among the artists participating this year were New York graphic artist John Mazzucchelli, who investigated Japanese visual storytelling in both traditional and modern methods, and composer Gene Allan Coleman from Chicago, who collaborated with Japanese composers and performers in traditional and western forms of music.



The New York City-based modern dance ensemble, Susan Marshall & Company, performed *The Most Dangerous Room in the House* at the Edinburgh International Festival with support from the NEA's Fund for U.S. Artists at International Festivals and Exhibitions. Photo by Geoffrey M. Hansen



## AccessAbility

**T**he AccessAbility Office is the Endowment's advocacy and technical assistance arm for older adults, individuals with disabilities and people living in institutions, including long-term care settings. The Office works with grantees, applicants, organizations representing these citizens and other federal agencies to help make the arts more readily available to the targeted populations.

The Arts Endowment continued its leadership in **universal design**, the design of products and spaces usable by all people from children to older adults, by convening a meeting in June 1999 of 18 universal design experts. Design professionals, academics, consumer groups and government officials assessed the current state of universal design and identified future opportunities for encouraging and assisting its practice.



The National Theater for the Deaf performed at the New England Foundation for the Arts' conference *Clearing the Path: Art and Accessibility in New England*. Photo by Marilyn Humphries

The Endowment also began implementing recommendations from its 1998 **National Forum on Careers in the Arts**, whose purpose is to advance careers in the arts for individuals with disabilities. The NEA renewed its partnership with the other federal agencies involved in this effort: the U.S. Department of Education, Department of Health and Human Services, the Social Security Administration and the John F. Kennedy Center for the Performing Arts, and convened three summits in November and December 1999 to develop specific implementation plans.

A policy education meeting in December 1999, co-organized with the Social Security Administration, focused on issues faced by many disabled artists who receive sporadic, arts-generated income in addition to government benefits. These discussions led to the creation of the Governor's Committee on Careers in the Arts for People with Disabilities for the State of Maryland.

A new project, **Access to Design Professionals**, produced the first major research on people with disabilities in design professions. This NEA-supported research, conducted by Adaptive Environments in Boston, led 40 educators, vocational rehabilitation professionals, designers and disability experts to gather in Washington, D.C. to create strategies encouraging more disabled youth to pursue design careers.

The Office also worked with the New England Foundation for the Arts and the Western States Arts Federation to develop regional access symposia for Fiscal Year 2000 on making the arts fully accessible to older adults and people with disabilities. The Artist-in-Residence project with the U.S. Department of Justice's Federal Bureau of Prisons established visual arts programs in Federal Correctional Institutions in Beaumont, Texas; Greenville, Illinois and Yazoo City, Mississippi.

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## ArtsREACH

**F**iscal Year 1999 marked the second year of the Endowment's pilot ArtsREACH grants. These grants provide agency support to organizations in states previously underrepresented in the agency's profile of direct grant recipients. They continue the NEA's tradition of fostering the application of cultural solutions to local community needs. Following a year of increased NEA staff contact with all the participating states, there was a marked increase in grants to organizations in those states through both ArtsREACH and the four major Grants to Organizations categories. The participating states were:

<b>Alabama</b>	<b>Indiana</b>	<b>Montana</b>	<b>Oklahoma</b>	<b>Tennessee</b>
<b>Arkansas</b>	<b>Iowa</b>	<b>Nebraska</b>	<b>Rhode Island</b>	<b>Utah</b>
<b>Delaware</b>	<b>Kansas</b>	<b>Nevada</b>	<b>South Carolina</b>	<b>West Virginia</b>
<b>Idaho</b>	<b>Mississippi</b>	<b>North Dakota</b>	<b>South Dakota</b>	<b>Wyoming</b>

ArtsREACH grant funds are designated specifically for community cultural planning, assessment and implementation activities. Cultural planning brings together local leaders in business, government, education, the arts and other fields to create partnerships that address community goals. ArtsREACH encourages a wide range of community partnerships to include the arts as a fundamental component of community development.

Examples of projects supported with Fiscal Year 1999 funds are:

- The Montana Association of Symphony Orchestras in Bozeman is undertaking a community cultural assessment, addressing resources, challenges and opportunities for Montana orchestras.
- The University of Arkansas at Little Rock is developing a plan designating future sites for public art spaces.
- The Upper Cumberland Regional Arts Council in Cookeville, Tennessee is conducting a community cultural assessment and creating a community cultural plan. Information gathered at public forums by community partners will be used to inventory cultural assets and resources in 14 counties and develop an automobile tour of the area.
- South Dakotans for the Arts is surveying 200 school districts to help improve arts education and to integrate this subject into core curricula.

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### Fiscal Year 1999 Facts ArtsREACH

Number of Grant Applications

Received: **136**

Number of Grants Awarded: **84**

Dollar Amount of Grants

Awarded: **\$749,280**

Almost 500 collaborating partners are involved in the projects supported with these grants.

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An ArtsREACH grant to the Clay Center for the Arts and Sciences in Charleston, West Virginia supported a residency by the Aman Folk Ensemble. Pictured here is the ensemble in the world premiere of *The Immigrants*. Photo by Michael Keller



## Folk & Traditional Arts Infrastructure Initiative

**F**iscal Year 1999 also was the second year of the Folk & Traditional Arts Infrastructure Initiative, a program that addresses the ongoing need for strengthening the state and regional infrastructure of support for the folk and traditional arts. The initiative enhances highly productive partnerships between state arts agencies and local organizations to increase programming (including exhibitions, research and education activities), technical assistance, and financial and material resources for the nonprofit folk and traditional arts.

### Fiscal Year 1999 Facts Folk & Traditional Arts Infrastructure Initiative

Number of Grant  
Applications Received: **35**  
Number of Grants Awarded: **32**  
Dollar Amount of Grants  
Awarded: **\$810,000**

Funded projects generally serve three purposes: 1) creating and stabilizing professional folk arts positions within public institutions; 2) forging and expanding institutional and community partnerships that support the folk and traditional arts; and 3) carrying out research to identify unknown folk and traditional artists and art forms, connect them with sources of financial and technical support, and make them publicly visible.

Examples of this year's funded projects are:

- The Alaska State Council on the Arts is forming a Cultural Center Consortium designed to assist communication and cooperation among Alaska's Native culture centers.
- The Indiana Arts Commission is establishing a system to identify, document, preserve and promote the folk arts and artists of Indiana.
- The North Dakota Council on the Arts is continuing its Traditional Arts Apprenticeship Program.
- The Southern Arts Federation is organizing *Living Traditions: Folk Artists of the American South*, a traveling exhibition of master folk artists.



Rod Seitz's scroll saw clocks, created from Norwegian and Czech traditions, were featured at the Festival of Iowa Folklife. The Iowa Arts Council received a Folk & Traditional Arts Infrastructure Initiative grant to support the festival. Photo by Rachelle Saltzman

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## Interagency Partnerships

**T**hrough interagency partnerships, the Endowment leverages its budget to better serve the American public and reach new constituents. During Fiscal Year 1999, the Endowment announced two joint initiatives through its ongoing partnership with the U.S. Justice Department's Office of Juvenile Justice and Delinquency Prevention (OJJDP). **The Arts for Juvenile Offenders in Detention and Corrections** program reintegrates juvenile offenders into their communities by combining the services of arts professionals with those of juvenile detention or corrections staff. In addition to facilitating the youths' transition back to the community, the program helps young people continue their learning through the arts. Representatives from the six program sites in Florida, Washington State, California, New York and Texas came to Washington, D.C. in October 1998 to kick off this two-year project.

The second initiative, **Arts for At-Risk Youth**, involves three sites, one each in Oklahoma, Pennsylvania and Illinois, that conduct after-school and summer mentoring, conflict resolution and training in communications skills. Many participating young people also obtain hands-on experience in arts professions through internships.

Other technical assistance workshops were conducted through the NEA's ongoing **Conflict Resolution Education in the Arts** partnership with OJJDP and the National Center for Conflict Resolution Education. Under this program, workshop participants including artists and arts administrators are instructed in integrating conflict resolution principles and processes into their youth programs.

**The Arts and Rural Community Assistance Initiative**, the Endowment's partnership project with the U.S. Forest Service, marked its third year of activity in 1999. This year the initiative focused on 10 Mountain and Great Plains states in three Forest Service regions. Nineteen grants supported a wide range of arts-based, rural community development projects. Examples are the first annual International Traditional Games Gathering on the Blackfeet Reservation in Montana; the joint Nevada Arts Council-Bureau of Land Management traveling photographic exhibition on the wild horses of the Great Basin; and the (Wyoming) Wind River Heritage Center's Powwow Primer, a demonstration that educates visitors to the Wind River Reservation about Arapahoe and Shoshone dances.



Gallery 37, Chicago's youth job training program in the arts, received a Coming Up Taller Award. Sponsored by the President's Committee on the Arts and the Humanities in partnership with the NEA, these awards honor outstanding arts and humanities programs for children that provide them with safe and educational environments during after-school hours. *Photo by Joe Pickett*



## Other Initiatives

Other Leadership Initiatives supported by the Endowment during Fiscal Year 1999 include:

### ARTS EDUCATION

The U.S. Department of Education's National Center for Education Statistics released *The National Assessment of Educational Progress (NAEP) 1997 Arts Report Card* that measured students' literacy in the arts. This study, involving approximately 6,660 eighth-grade students in 268 schools nationwide, marked the first time in 20 years that the arts have been part of the development and implementation of the NAEP. The report resulted from critical funding provided in earlier years by the Arts Endowment to return the arts to the NAEP schedule of subject testing.

An NEA agreement with the Council of Chief State School Officers continued to sponsor the work of the Arts Education Partnership, a group of more than 140 national organizations representing the arts education, education and arts communities, as well as government agencies and private sector interests. Among the Partnership's successes are the development of a highly acclaimed arts education advocacy video, *The Arts and Children: A Success Story*, featuring acclaimed actress Meryl Streep. The Partnership also distributed critical research reports including *Gaining the Arts Advantage*, a first-of-its-kind study on school districts committed to arts education. The report was issued jointly with the President's Committee on the Arts and the Humanities.

### DANCE

Since 1996, the Endowment has provided funding for the New England Foundation for the Arts' National Dance Project (NDP), which supports the creation and touring of dance across the country. Touring is uniquely important to the dance field because virtually all dance companies must find additional performance opportunities beyond their home towns in order to develop their dancers, repertory and audiences. The NDP involves a group of presenters (those who manage performing arts series and/or facilities) who are committed to the presentation of contemporary dance. The group rotates every two to three years. Through Fiscal Year 1999, the NDP fostered the creation of 76 new dance works and the presentation of those works at 271 different locations in more than 40 states.

### DESIGN

In Fiscal Year 1999, the Design Office undertook two new initiatives and expanded two other programs to nurture design talent and improve the overall quality of design across the country. These projects are part of an effort to enhance public awareness of design, serve the different design disciplines, and act as a conduit for design expertise for other federal agencies.

**New Public Works** is a multi-year initiative that features a series of national design competitions for projects ranging from architecture to graphic, landscape and industrial design. In its first year, the initiative is funding up to ten projects at \$50,000 each to spur good design in often under-served geographic areas and to target emerging design talent. **Redressing the Mall**, a two-day symposium sponsored by the NEA, examined the redesign of failed malls and their potential impact on the physical and social fabric of American communities.

The ongoing **Mayors' Institute on City Design**, which brings together mayors and design professionals to address community planning issues, featured an extra session in 1999 that identified ways in which schools can operate as catalysts for community redevelopment. The Institute is conducted in partnership with the American Architectural Foundation and the U.S. Conference of Mayors. **Your Town**, which originally grew out of a joint NEA-National Trust for Historic Preservation project for rural communities and offers design workshops on the quality of life in small towns, added two sessions, one with a focus on Native-American and the other on African-American communities. These will take place in the fall of 2000 and address specific developmental concerns faced by those communities.



Participants in the 1999 Mayors' Institute on City Design included mayors from eight U.S. cities and researchers from the Massachusetts Institute of Technology. Photo by T. Luke Young

## CHAMBER MUSIC RESIDENCY PROGRAM

Developed by Chamber Music America, this program places emerging chamber music groups in rural communities for a nine-month residency (September to May) that may be renewed for up to five years. The residency not only enhances the musical life of the host community but also provides the musicians with the opportunity to expand their repertoire and enhance their performance, teaching and management skills.

## TECHNOLOGY

In Fiscal Year 1999, the Arts Endowment announced the addition of a new resource, **Lessons Learned: A Planning Toolsite**, to its Web site. Designed to provide planning assistance to nonprofit arts organizations, this compendium features essays and case studies covering topics such as minority audience development, capital campaigns and social entrepreneurship. The Endowment commissioned the case studies from arts administrators and consultants in order to expand the planning resources available and to highlight examples of successful programs. Placing these studies on the NEA Web site gives organizations immediate access to effective strategies for meeting the challenges of long term planning.



The front page from the Web site *Lessons Learned: A Planning Toolsite*, on the NEA Web site.



The Endowment also added **Cultural Funding: Federal Opportunities** to its Web site. This resource, developed with the Tuscon Arts Council, assists nonprofit arts organizations in locating potential federal support for cultural programs in addition to NEA grants. Listings of relevant federal agencies, project descriptions, links, reference tools and tips are included. Over 100 federal programs and 170 project examples are cited.

Through its Office of Policy Research & Analysis, the Endowment continued to manage **Open Studio: The Arts Online**. This collaborative project with the Benton Foundation is the only national initiative that trains the nonprofit arts community to effectively use the Web for online communication, publication and creative expression. In 1999, 10 new regional training sites were added to the original eight sites that, through their work, have dramatically increased the amount of cultural information available on the Internet.

## **THEATER**

For a second year, through a grant to the Actors' Fund of America, the Arts Endowment supported the Artists' Health Insurance Resource Center (AHIRC), an Internet resource that supplies theater and other artists and arts organizations with comprehensive, state-specific information about health insurance options. AHIRC provides guidance on selecting a plan; unions, guild and service organizations that offer group coverage; and resource listings regarding specific health conditions.

Two leadership grants to the Theatre Communications Group continued the Endowment's support for two programs important to the theater field. The NEA/TCG Theatre Residency Program for Playwrights allows 12 playwrights to create new work while in residence at a host theater, becoming an integral part of its artistic life. The NEA/TCG Career Development Programs for Directors and Designers provides emerging directors and designers with support services, residencies at professional theaters, and mentorships with master directors and designers.



The Office of Policy Research & Analysis (OPRA) supports the Chairman and NEA staff with statistical and other information about the agency's applications and awards, including grantee and applicant profiles, the distribution of awards by state and artistic discipline, and analyses of overall trends in NEA funding. The Office's Research Division issues periodic reports on larger issues affecting artists and arts organizations that are distributed to Congress, the arts community and the public. These reports help shape changes in the Endowment's grantmaking policies.

**I**n Fiscal Year 1999, one of OPRA's major projects was the development of a geographic database that provides a comprehensive picture of the broad reach of NEA-supported activities. The database demonstrated that over 4,000 cities and towns throughout the country benefited from NEA grants through dance company tours, symphony and opera presentations in schools, poetry readings in libraries, national distribution of works by small literary presses, traveling exhibitions of works by major visual artists, and radio and television broadcasts.

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**The NEA's new geographic database demonstrated that in Fiscal Year 1999, 4,000 American communities benefited from NEA grants.**

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As part of its activities, OPRA oversees the agency's Civil Rights Office, which reflects the Chairman's commitment to equity within the Endowment and with its grantees, applicants and the cultural community. Working with OPRA, the Civil Rights Office monitors and influences agency-wide policy and practices.

In 1999, OPRA's Research Division published the following studies:

- Note #72, an updated analysis of public arts participation across states, regions and metropolitan areas based on the Division's *1997 National Survey of Public Participation in the Arts*;
- Note #73, an analysis of artist employment based on statistics collected through the U.S. Bureau of Labor Statistics' *Current Population Survey*; and
- Note #74, a summary of the latest research comparing government arts expenditures in the U. S. with spending levels in nine other countries.

OPRA also convened a symposium with researchers and representatives of arts service organizations and foundations that assessed the development of a national unified database of arts organizations.

The NEA's library, part of the Research Division, continued to collect and make available to the arts field and the public specialized information about topics in the arts.

# National Medal of Arts

## 1999 ANNUAL REPORT



**Created by Congress in 1984, the National Medal of Arts is conferred annually by the White House to honor persons and organizations who have made extraordinary contributions to the excellence, support, growth and availability of the arts in the United States.**

**T**he National Endowment for the Arts solicits nominations for the award that are vetted by the National Council on the Arts and then forwarded to the President for final selection. The awards, which are non-monetary, are presented each year at a special White House ceremony. This year's award recipients are:

Irene Diamond  
New York, NY  
Philanthropist

Odetta  
New York, NY  
Singer, Music Historian

Rosetta LeNoire  
Bronx, NY  
Actress, Producer

George Segal  
North Brunswick, NJ  
Sculptor

Aretha Franklin  
Birmingham, MI  
Singer

The Juilliard School  
New York, NY  
Performing Arts School

Harvey Lichtenstein  
New York, NY  
Arts Administrator

Maria Tallchief  
Highland Park, IL  
Ballerina

Michael Graves  
Princeton, NJ  
Architect, Designer

Norman Lear  
Los Angeles, CA  
Producer, Writer, Director,  
Advocate

Lydia Mendoza  
San Antonio, TX  
Singer



The National Medal of Arts, designed by internationally renowned sculptor Robert Graham.  
*NEA file photo*



President and Mrs. Clinton present the National Medal of Arts to Harvey Lichtenstein.  
*Photo by Neshan Naltchayan*



The Heart of the Beast Puppet Theatre in Minneapolis received a Planning & Stabilization grant for an initiative to increase their earned and contributed income. Pictured here is the theatre's retrospective exhibition at the Weisman Art Center. *Photo by Warwick Green*



### The Panel Process

**M**ore than 400 private citizens reviewed grant proposals and recommended projects for funding from the thousands of applications received in Fiscal Year 1999. NEA staff select artists, arts administrators, arts patrons and at least one layperson not employed in the arts to serve on each panel, ensuring diverse aesthetic, cultural, ethnic and geographic perspectives.

Panels convene at the Endowment offices throughout the year, in meetings lasting several days. To avoid conflicts of interest, panelists do not consider applications from organizations with which they are affiliated. Split panels (panel A and panel B) are sometimes convened so that such conflicts do not occur.

Panel recommendations for funding are forwarded to the National Council on the Arts for further review. Applications approved by the Council are then forwarded to the Chairman, who has final authority on all funding decisions.

In the following list, panelist titles, organizations and places of residence are current as of the convening of each panel.

#### Arts Education

##### Education & Access Planning & Stabilization

**Joan Powers Assey**  
Director, Development and  
Technology  
Richland School District Two  
Columbia, SC

**Jane Bonbright**  
Executive Director  
National Dance Education  
Association  
Kensington, MD

**Sherilyn Brown**  
Director, Arts in Education Program  
Rhode Island Council on the Arts  
Cranston, RI

**Kassie Davis**  
Executive Director  
Illinois Arts Council  
Chicago, IL

**Debra Eileen Evans**  
Education Director  
The Washington Opera  
Washington, DC

**Kimberley S. Kanatani**  
Education Director  
Museum of Contemporary Art  
Los Angeles, CA

**Janice L. Leonetti**  
English Instructor  
Wilsonville High School  
Oregon City, OR

**Myran Parker-Brass**  
Director of Education and  
Community Programs  
Boston Symphony Orchestra  
Ashland, MA

**Bruce E. Rodgers**  
Associate Artistic Director  
Asolo Regional Theater  
Sarasota, FL

**C. Lawler Rogers**  
(Layperson)  
Fine Arts Supervisor (retired)  
Brandywine School District  
Newark, DE

**Beth Rudolph**  
Executive Director  
Very Special Arts New Mexico  
Albuquerque, NM

**Tim Wright**  
Founder and Director, Jamaica Plain  
Newsreel  
Artist-in-Residence, Essex Middle  
School  
Boston, MA

#### Dance

##### Creation & Presentation

**Celesta Billeci**  
Programming Coordinator and  
Marketing Director  
UCLA Center for the Performing Arts  
Los Angeles, CA

**Hernando Cortez**

Artistic Director  
Cortez & Co. Contemporary Ballet  
New York, NY

**Della Davidson**

Artistic Director  
Della Davidson Dance Company  
San Francisco, CA

**Riley Grannan**

Managing Director  
Eugene Ballet Company  
Eugene, OR

**Joan Gray**

President  
Muntu Dance Theatre  
Chicago, IL

**Robert Greskovic**

Writer, Dance Critic  
New York, NY

**Germaine Ingram**

(Layperson)  
Chief of Staff  
School District of Philadelphia  
Philadelphia, PA

**Marda Kirn**

Founder  
Colorado Dance Festival  
Lafayette, CO

**Marsha Knight**

Professor of Dance  
University of Wyoming  
Laramie, WY

**Bryan Pitts**

Artistic Director  
Ballet Oklahoma  
Oklahoma City, OK

**Bennett Tarleton**

Executive Director  
Tennessee Arts Commission  
Nashville, TN

**Ann Williams**

Artistic Director and Founder  
Dallas Black Dance Theatre  
Dallas, TX

**Education & Access  
Heritage & Preservation****Elizabeth Aldrich**

Choreographer, Writer, Historian  
Washington, DC

**Norman Brown**

(Layperson)  
Teacher  
McCullough Elementary School  
Newark, DE

**Bonnie Oda Homsey**

Co-Director, Administrator  
American Repertory Dance  
Company  
Los Angeles, CA

**Johann Jacobs**

Executive Director  
Ballet West  
Salt Lake City, UT

**Roy Kaiser**

Artistic Director  
Pennsylvania Ballet  
Philadelphia, PA

**Karen K. Masaki**

Program Officer for Culture and Arts  
Hawai'i Community Foundation  
Honolulu, HI

**Hema Rajagopalan**

Artistic Director  
Natyakalalayam Dance Company  
Oakbrook, IL

**Abdel Salaam**

Artistic Director  
Forces of Nature  
New York, NY

**Planning & Stabilization****Michael Bjerknes**

(Layperson)  
Senior Business Analyst  
General Electric Information  
Services  
Rockville, MD

**C.C. Conner**

Executive Director  
Houston Ballet  
Houston, TX

**Gail Kalver**

General Manager  
Hubbard Street Dance Chicago  
Chicago, IL

**Gray Montague**

Executive Director  
Ballet Arizona  
Phoenix, AZ

**Lolita San Miguel**

Artistic Director  
Ballet Concierto  
San Juan, PR

**Gene C. Sulzberger**

Director of Development and  
Communications  
Dade Community Foundation  
Miami, FL

**June Wilson**

Executive Director  
Minnesota Dance Alliance  
Minneapolis, MN

**Design/Museums****Creation & Presentation****Fernando Alvarez-Perez, M.D.**

(Layperson)  
Obstetrician-Gynecologist  
Miami, FL

**Charles Thomas Butler**

Director  
Columbus Museum  
Columbus, GA

**Tina Dunkley**

Director, University Art Collections  
Clark Atlanta University  
Atlanta, GA

**Robert Johnson**

Curator-in-Charge, Achenbach  
Foundation for Graphic Arts  
Fine Arts Museum of San Francisco  
San Francisco, CA



**Kathryn Kanjo**  
Curator of Contemporary Art  
Portland Art Museum  
Portland, OR

**María McCabe**  
(Layperson)  
President  
Media Access Consulting  
Wilmington, DE

**Mark Robbins**  
Curator of Architecture  
Wexner Center for the Arts  
Columbus, OH

**Linda Shearer**  
Director, Museum of Art  
Williams College  
Williamstown, MA

**Anne Wilkes Tucker**  
Gus & Lyndall Wortham Curator of  
Photography  
Museum of Fine Arts  
Houston, TX

**Olga Viso**  
Curator of Contemporary Art  
Hirshhorn Museum and Sculpture  
Garden  
Smithsonian Institution  
Washington, DC

**Susan Vogel**  
Independent Curator  
New York, NY

**Ian Wardropper**  
Eloise W. Martin Curator of  
European Decorative Arts and  
Sculpture  
Art Institute of Chicago  
Chicago, IL

### **Heritage & Preservation**

**Bill Babcock**  
Executive Director  
Town Hall Arts Center  
Littleton, CO

**Sandra Barghini**  
Chief Curator  
Flagler Museum  
Palm Beach, FL

**Bruce Christman**  
Chief Conservator  
Cleveland Museum of Art  
Cleveland, OH

**Steve Dietz**  
Director of New Media Initiatives  
Walker Art Center  
Minneapolis, MN

**Graham Gund**  
President  
Graham Gund Architects  
Cambridge, MA

**Peter Morrin**  
Director  
J.B. Speed Art Museum  
Louisville, KY

**Wynne H. Phelan**  
Director, Conservation Department  
Museum of Fine Arts  
Houston, TX

**Pamela Shields**  
(Layperson)  
Project Coordinator  
The San Francisco Foundation  
San Francisco, CA

**Mina Takahashi**  
Executive Director  
Dieu Donn  Papermill  
New York, NY

### **Design/Museums/ Visual Arts**

#### **Education & Access**

**Richard Andrews**  
Director, Henry Art Gallery  
University of Washington  
Seattle, WA

**Umberto Crenca**  
Director  
AS220  
Providence, RI

**Blane de St. Croix**  
Artist, Area Head, Sculpture  
Department  
Schmidt College of Art and  
Humanities  
Florida Atlantic University  
Boca Raton, FL

**Rebecca Des Marais**  
Director, Youth Art Connection  
Boys & Girls Club of Metro Atlanta  
Atlanta, GA

**Jhon Goes in Center**  
(Layperson)  
President and Founder  
Innovative GIS Solutions, Inc.  
Fort Collins, CO

**Sonnet Takahisa**  
Co-Director  
New York City Museum School  
New York, NY

**Irene Dumas Tyson**  
Design Consultant  
Columbia, SC

**Marshall Wong**  
Project Director, Arts Education  
Initiative  
Los Angeles County Museum of Art  
Los Angeles, CA

### **Planning & Stabilization**

**Candra Day**  
Planning and Management  
Consultant  
Jackson Hole, WY

**William Drenttel**  
Design Consultant  
Jessica Helfand I William Drenttel,  
Inc.  
Falls Village, CT

**Anne Farrell**  
Development Director  
Museum of Contemporary Art,  
San Diego  
La Jolla, CA

**Thomas Hickok**  
Management Consultant  
Booz • Allen & Hamilton, Inc.  
Alexandria, VA

**Nancy Lutz**

Assistant Director, Center for  
Creative Photography  
University of Arizona  
Tucson, AZ

**R. Andrew Maass**

Director  
Mississippi Museum of Art  
Jackson, MS

**Carlos Tortolero**

Founder and Director  
Mexican Fine Arts Center Museum  
Chicago, IL

**Will K. Wilkins**

Executive Director  
Real Art Ways  
Hartford, CT

**Brigette Williams**

(Layperson)  
Publisher, Special Publications  
Division  
Arkansas Business Publishing Group  
Little Rock, AR

## Folk & Traditional Arts

### Creation & Presentation

**Andrea Graham**

Folk Arts Program Director  
Nevada Arts Council  
Carson City, NV

**Geraldine Johnson**

(Layperson)  
President  
American Traditional Foods  
Washington, DC

**Phong Nguyen**

Visiting Assistant Professor  
Center for the Study of World  
Musics, Kent State University  
Kent, OH

**Jacqueline Peters**

Program Specialist  
100 Black Men of Greater  
Charlotte, Inc.  
Charlotte, NC

**David Roche**

Director  
Local Cultures  
Point Richmond, CA

**Lorenzo Trujillo**

Director of Educational Services  
Adams County School District 14  
Commerce City, CO

**Joseph Wilson**

Executive Director  
National Council for the  
Traditional Arts  
Silver Spring, MD

### Education & Access: Panel A Heritage & Preservation: Panel A

**Tina Bucuvalas**

Folklorist  
Bureau of Historic Preservation,  
Department of State  
Tallahassee, FL

**Elizabeth Dear**

Curator  
Charles M. Russell Museum  
Great Falls, MT

**Jill Linzee**

Folklorist, Ethnomusicologist  
Northwood, NH

**Richard March**

Traditional and Ethnic Arts  
Coordinator  
Wisconsin Arts Board  
Madison, WI

**Reaves Nahwooksy**

Director  
Institute of American Indian Arts  
Museum  
Santa Fe, NM

**J. Sanford Rikoon**

(Layperson)  
Associate Professor of Rural  
Sociology  
University of Missouri  
Columbia, MO

**Catherine Schwoeffermann**

Curator and Program Director  
Roberson Museum and Science  
Center  
Binghamton, NY

**Gary Stanton**

Assistant Professor of Historic  
Preservation  
Mary Washington College  
Fredericksburg, VA

**Hector Vega**

Ethnomusicologist (retired)  
San Juan, PR

**Lesley Williams**

Folk Arts Coordinator  
South Carolina Arts Commission  
Columbia, SC

**Debora Wong**

Assistant Professor of  
Ethnomusicology, Musicology  
University of California, Riverside  
Riverside, CA

### Education & Access: Panel B Heritage & Preservation: Panel B

**Norma Elia Cantu**

Professor of English  
Texas A & M International  
University  
Laredo, TX

**Carol Edison**

State Folk Arts Coordinator  
Utah Arts Council  
Salt Lake City, UT

**Joyce Jackson**

Associate Professor of  
Anthropology  
Louisiana State University  
Baton Rouge, LA

**Richard March**

Traditional and Ethnic Arts  
Coordinator  
Wisconsin Arts Board  
Madison, WI

# Panelists

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### **Helen Hubbard Marr**

Folk Arts Consultant  
Cos Cob, CT

### **Phong Nguyen**

Visiting Assistant Professor  
Center for the Study of World  
Musics, Kent State University  
Kent, OH

### **J. Sanford Rikoon**

(Layperson)  
Associate Professor of Rural  
Sociology  
University of Missouri  
Columbia, MO

### **Catherine Schwoeffermann**

Curator and Program Director  
Roberson Museum and Science  
Center  
Binghamton, NY

### **Willie Smyth**

Folk Arts Coordinator  
Washington State Arts Commission  
Olympia, WA

### **David Taylor**

Folklife Specialist  
Library of Congress  
Washington, DC

### **E. Henry Willett, III**

Director  
Alabama Center for the  
Traditional Arts  
Montgomery, AL

## Literature

---

### **Creation & Presentation Planning & Stabilization**

#### **Paul Coates**

Publisher  
Black Classic Press  
Baltimore, MD

#### **Lorin Cuoco**

Poet, Associate Director  
International Writers Center  
St. Louis, MO

### **C. Michael Curtis**

Writer, Senior Editor  
*The Atlantic Monthly*  
Littleton, MA

### **Saskia Hamilton**

Poet, Director of Literary Programs  
Lannan Foundation  
Santa Fe, NM

### **Cheryl Hurley**

President  
Library of America  
New York, NY

### **Elise Paschen**

Poet, Executive Director  
Poetry Society of America  
Chicago, IL

### **Winter Prosapio**

(Layperson)  
Media Relations Consultant  
Canyon Lake, TX

### **Paul Shaffer**

Writer, Executive Director  
Log Cabin Literary Center  
Boise, ID

### **Jeanie Thompson**

Poet, Executive Director  
Alabama Writers' Forum  
Montgomery, AL

### **Education & Access Heritage & Preservation**

#### **Jack Agueros**

Writer, Translator, Arts  
Administrator  
New York, NY

#### **Teresa Bonner**

(Layperson)  
Former Attorney, Director of  
Community Affairs  
Piper Jaffray, Inc.  
Eden Prairie, MN

#### **David Fenza**

Poet, Executive Director  
Associated Writing Programs  
Fairfax, VA

### **Linda Jaech**

President  
Richard Hugo House  
Seattle, WA

### **Guy Lebeda**

Essayist, Literature Coordinator  
Utah Arts Council  
Salt Lake City, UT

### **Mary Gay Shipley**

Founder and Owner  
That Bookstore in Blytheville  
Blytheville, AR

### **Luci Tapahonso**

Poet, Children's Author, Associate  
Professor of English  
University of Kansas  
Lawrence, KS

### **Luis Alberto Urrea**

Poet, Essayist, Writer-in-Residence  
University of Southwestern  
Louisiana  
Lafayette, LA

### **C.D. Wright**

Poet, Co-Director  
Lost Roads Publishers  
Barrington, RI

## Local Arts Agencies

---

### **Education & Access Heritage & Preservation Planning & Stabilization**

#### **Lee Betton**

Owner and Principal Manager  
Betton Concert Artists  
Aurora, CO

#### **Ludy Biddle**

Director  
The Terezin Project  
Shrewsbury, VT

#### **Norree Boyd**

Vice President and Chief  
Operating Officer  
Palm Beach County Cultural  
Council  
West Palm Beach, FL

**Julia M. Brown**  
Project Manager  
South Carolina Department of  
Parks, Recreation and Tourism  
Columbia, SC

**Romelia Escamilla**  
Consultant, Community Volunteer  
Centro Alameda, Inc.  
San Antonio, TX

**June Freeman**  
(Layperson)  
Trustee  
Arkansas Arts Center and  
Decorative Arts Museum  
Little Rock, AR

**Jeff Prauer**  
Executive Director  
COMPAS (Community Programs in  
the Arts)  
St. Paul, MN

**Eric Rogers**  
Executive Director  
Jay County Arts Council  
Portland, IN

## Local Arts Agencies/ Presenting/ Multidisciplinary

---

### Creation & Presentation

**Stephanie Ancona**  
Manager, Creation and  
Presentation Fund  
New England Foundation for the Arts  
Boston, MA

**Phyllis Brzozowska**  
Consultant, Founder,  
Former Executive Director  
CITYFOLK  
Dayton, OH

**Tina Chancey**  
Musician, Founding Member,  
Producing Director  
Hesperus Chamber Ensemble  
Arlington, VA

**Michael P. Garcia**  
Senior Consultant  
Amherst H. Wilder Foundation  
Community Services Group  
St. Paul, MN

**Kathy Hotchner**  
Director of Performing Arts  
Programming and Operations  
Scottsdale Cultural Council  
Scottsdale, AZ

**Richard Jay Hutto**  
(Layperson)  
Attorney, Fundraising Consultant  
Macon, GA

**Terrence Jones**  
President and Chief Executive Officer  
Wolf Trap Foundation for the  
Performing Arts  
Vienna, VA

**Kenneth C. Raphael**  
Actor, Performing Arts Producer,  
Educator  
New Orleans, LA

**Cedric D. Reverand II**  
Director of Cultural Programs,  
Professor of English  
University of Wyoming  
Laramie, WY

**Gregory S. Shanck**  
Theater Manager  
Hostos Center for the Arts and  
Culture  
Brooklyn, NY

**Vanessa Whang**  
Arts Education Program Director  
East Bay Community Foundation  
Berkeley, CA

## Media Arts

---

### Creation & Presentation: Panel A Planning & Stabilization

**Harriet Baskas**  
Independent Radio Producer  
General Manager, KBCS-FM  
Seattle, WA

**Joyce Campbell**  
Executive Producer, News and  
Public Affairs  
KCET-TV  
Los Angeles, CA

**Albert Casciero**  
(Layperson)  
Associate Vice President, Learning  
Resources  
University of the District of Columbia  
Washington, DC

**Cynthia Fenneman**  
Independent Television Producer  
Kittery, ME

**Rob Gordon**  
General Manager  
WPLN-FM  
Nashville, TN

**ReGina Hays**  
Marketing and Communications  
Manager  
Chicago Park District  
Chicago, IL

**Laura Waterman Wittstock**  
President  
MIGZI Communications  
Minneapolis, MN

### Creation & Presentation: Panel B

**Juanita Anderson**  
Independent Film and Television  
Director, Producer  
Legacy Productions, Inc.  
Roxbury, MA

**William J. Horrigan**  
Media Arts Curator  
Director, Art and Technology Video  
Production Facility  
Wexner Center for the Arts  
Columbus, OH

**Susan Leonard**  
Director  
South Carolina Arts Commission  
Media Arts Center  
Columbia, SC



**Suzanne Mauze**  
Film Sales Associate  
South By Southwest Film Festival  
and Conference  
Austin, TX

**John Pierson**  
Executive Producer, Split Screen  
Producer's Representative, Grainy  
Pictures  
Cold Spring, NY

**H. Randall Williams**  
(Layperson)  
President  
Black Belt Communications, Inc.  
Montgomery, AL

**Eddie Wong**  
Executive Director  
National Asian American  
Telecommunications Association  
San Francisco, CA

### **Education & Access: Panel A Heritage & Preservation**

**Susan Braine**  
Manager  
KUYI-FM  
Hotevilla, AZ

**John Garrou**  
(Layperson)  
Managing Partner  
Womble, Carlyle, Sandridge & Rice  
Winston-Salem, NC

**Ron Hull**  
Public Broadcasting Executive  
Lincoln, NE

**Rebecca Lawrence**  
Executive Director  
New Hampshire State Council on  
the Arts  
Concord, NH

**Joan Rabinowitz**  
Radio Producer, Ethnomusicologist  
Seattle, WA

**Suzanne Weil**  
Independent Producer  
Santa Monica, CA

### **Education & Access: Panel B**

**Randy Akers**  
(Layperson)  
Executive Director  
South Carolina Humanities Council  
Columbia, SC

**Patti Bruck**  
Independent Filmmaker  
Instructor, Film Studies Department,  
University of Colorado  
Boulder, CO

**Mable Haddock**  
Executive Director  
National Black Programming  
Consortium  
Columbus, OH

**Elisabeth Perez Luna**  
Independent Radio Producer,  
Journalist  
Earmark  
West Chester, PA

**Pam Roberts**  
Independent Producer, Director  
Bozeman, MT

**Richard Teller**  
Deputy Director of Development  
Museum of Television and Radio  
New York, NY

## Multidisciplinary

### **Creation & Presentation**

**Ping Chong**  
Artistic Director  
Fiji Theater Company  
New York, NY

**Susan Dowling**  
Independent Media Consultant  
Cambridge, MA

**Kristy Edmunds**  
Executive Director and Curator  
Portland Institute for Contemporary  
Art  
Portland, OR

**Amy Lamphere**  
Executive Director  
Wagon Train Project  
Lincoln, NE

**Sylvia Orozco**  
Artist  
Executive Director, Mexic-Arte  
Austin, TX

**Gail Robinson Oтуру**  
Assistant Professor of Music  
Bethune-Cookman College  
Daytona Beach, FL

**David Rodriguez**  
Executive Director  
John Harms Theater  
Englewood, NJ

**Marah Rosenberg**  
Senior Technical Associate  
Lucent Technologies  
Holmdel, NJ

**Mike Wilkerson**  
(Layperson)  
University Administrator  
Indiana University  
Bloomington, IN

**Patrick Zentz**  
Artist  
Laurel, MT

### **Education & Access: Panel A and B Heritage & Preservation**

**The Rev. Antoine Campbell**  
(Layperson)  
St. James Episcopal Church  
Houston, TX

**Alonzo Davis**  
Dean of Academic Affairs  
Memphis College of Arts  
Memphis, TN

**Imani Drayton-Hill**  
Arts Consultant  
Takoma Park, MD

**Gene Dugan**

Artistic Director  
Out North Contemporary Art  
House  
Anchorage, AK

**Juanita Espinosa**

Executive Director  
Native Arts Circle  
Minneapolis, MN  
*(Served on Education & Access:  
Panel A only)*

**Sandra Furey-Gaither**

Program Director  
International House of Blues  
Foundation  
Cambridge, MA

**Michael Mao**

Artistic Director  
Michael Mao Dance  
New York, NY

**Gerard Martinez**

Director  
Office of Intercultural Affairs  
Santa Fe, NM

**Berti Rodriguez Vaughan**

Program Director  
San Antonio Parks and Recreation  
Department  
San Antonio, TX

**Timothy Sauers**

Director of Programs  
Urban Gateways  
Chicago, IL

**Corby Skinner**

Director, The Writer's Voice  
Project  
Billings Family YMCA  
Billings, MT

**Planning & Stabilization****Sonja Carlborg**

Executive Director  
Ragdale Foundation  
Lake Forest, IL

**Scinthya Edwards**

Executive Director  
YaYa, Inc.  
New Orleans, LA

**Moy Eng**

Program Officer  
Joyce Mertz-Gilmore Foundation  
New York, NY

**Timothy Hedgepeth**

Program Administrator  
Mississippi Arts Commission  
Jackson, MS

**Anthony Keller**

Executive Director  
Charter Oak Cultural Center  
Hartford, CT

**Kim Konikow**

Director  
artservices & company  
Minneapolis, MN

**Stephanie Riven**

Executive Director  
Center of Contemporary Art  
St. Louis, MO

**Catherine Rudinsky**

(Layperson)  
President, Ceramica  
Portland, OR

**Albert Soto**

Director of Grants Programs  
Tucson-Pima Arts Council  
Tucson, AZ

**Museums**

*For the Creation & Presentation panel, please refer to the DESIGN/MUSEUMS section. For Education & Access and Planning & Stabilization panels, please refer to the DESIGN/MUSEUMS/VISUAL ARTS section.*

**Music****Creation & Presentation:  
Panel A****Ronald Crutcher**

Director, School of Music  
University of Texas at Austin  
Cellist, The Klemperer Trio  
Austin, TX

**Jacqueline Davis**

Executive Director, Lied Center of  
Kansas  
University of Kansas  
Lawrence, KS

**Mary Hall Deissler**

Executive Director  
Handel & Haydn Society  
Boston, MA

**Catherine French**

Arts Consultant  
Former President, American  
Symphony Orchestra League  
Washington, DC

**Raymond Harvey**

Music Director and Conductor  
Fresno Philharmonic  
Fresno, CA

**John La Barbera**

Jazz Musician, Composer, Arranger  
Assistant Professor of Music  
University of Louisville  
Louisville, KY

**Peter Marshall**

Organist, Harpsichordist, Early  
Music Scholar  
Atlanta, GA

**Alberto Rafols**

Director, Grants and Community  
Programs  
Regional Arts and Culture Council  
Portland, OR

**Tim Savinar**

(Layperson)  
Attorney, Arts Patron  
San Francisco, CA



**Chen Yi**  
Professor, Conservatory of Music  
University of Missouri  
Kansas City, MO

**Edward Yim**  
Artistic Administrator  
The Cleveland Orchestra  
Cleveland Heights, OH

**Creation & Presentation:  
Panel B**

**Paulette Arkle Black**  
Arts Education Director  
Oklahoma Arts Council  
Oklahoma City, OK

**Susan Franano**  
Interim Executive Director  
Ohio Citizens for the Arts  
New Albany, OH

**Douglas Gerhart**  
Executive Director  
Alabama Symphony  
Birmingham, AL

**Richard P. Martin**  
Director, McCain Auditorium  
Kansas State University  
Manhattan, KS

**Robert Page**  
Music Director and Conductor  
Mendelssohn Choir of Pittsburgh  
Pittsburgh, PA

**Robert X. Rodriguez**  
Composer-in-Residence, San  
Antonio Symphony  
Professor, Arts and Humanities,  
University of Texas at Dallas  
Richardson, TX

**Peter Smith**  
Executive Director  
Grand Rapids Symphony  
Grand Rapids, MI

**Joan H. Squires**  
President and Chief Executive  
Officer  
Phoenix Symphony Orchestra  
Phoenix, AZ

**Dallas Tidwell**  
Clarinetist, Kentucky Center  
Chamber Players  
Faculty, Department of Music,  
University of Louisville  
Louisville, KY

**Lorenza N. Whitney**  
(Layperson)  
Arts Patron, Elementary School  
Principal (retired)  
Sarasota, FL

**Education & Access:  
Panel A and B  
Heritage & Preservation**

**Carole Birkhead<sup>B</sup>**  
Arts Patron  
Louisville, KY

**Bruce Carr<sup>A</sup>**  
Writer, Lecturer, Consultant  
Iowa Department of Cultural  
Affairs  
Des Moines, IA

**Bruce Coppock<sup>B</sup>**  
Vice President and Director,  
The Orchestra Academy  
American Symphony Orchestra  
League  
Chevy Chase, MD

**Janet Cowperthwaite<sup>B</sup>**  
Managing Director  
Kronos Quartet  
San Francisco, CA

**Robert Freeman<sup>A</sup>**  
President  
New England Conservatory of  
Music  
Boston, MA

**Alexine Clement Jackson<sup>B</sup>**  
(Layperson)  
Arts Patron, Board Member  
Washington Performing Arts  
Society  
Potomac, MD

**Steven Ovitsky<sup>A</sup>**  
Executive Director  
Milwaukee Symphony  
Whitefish Bay, WI

**Hector Ponce<sup>B</sup>**  
Administrator, San Antonio  
Independent School District  
Percussionist  
San Antonio, TX

**Bernice Price<sup>A</sup>**  
Assistant Professor of Humanities  
Alabama State University  
Montgomery, AL

**Georgia Ryder<sup>A</sup>**  
Dean Emerita, School of Arts &  
Letters  
Norfolk State University  
Norfolk, VA

**George Sams<sup>A</sup>**  
Jazz Instrumentalist  
District Band Director, Lovejoy  
School District  
St. Louis, MO

**William Vickery<sup>A</sup>**  
Executive Director  
Arkansas Symphony Orchestra  
Little Rock, AR

**Daniel Windham<sup>B</sup>**  
Executive Director  
Kansas City Young Audiences, Inc.  
Kansas City, MO

**William Zukof<sup>B</sup>**  
Co-Artistic Director and Executive  
Director  
The Western Wind Ensemble  
New York, NY

<sup>A</sup> Served on Education & Access:  
**Panel A**

<sup>B</sup> Served on Education & Access:  
**Panel B**

## Music/Opera

### Planning & Stabilization

#### Mimi Denton Bravar

Board Member  
New Hampshire State Council on  
the Arts  
Bedford, NH

#### Jane E. Hunter

Executive Director  
Portland Symphony Orchestra  
Portland, ME

#### James D. Ireland

General Manager, Houston Grand  
Opera  
Program Supervisor, Houston  
Opera Studio  
Manager, Wortham Center  
Operating Company  
Houston, TX

#### Philip M. Lanier

(Layperson)  
Arts Patron, Attorney (retired)  
Louisville, KY

#### E. Howard Nelson

Senior Grants Officer (retired)  
Michigan Council for Arts and  
Cultural Affairs  
Hilton Head, SC

#### Carol Penterman

Executive Director and Chief  
Executive Officer  
Nashville Opera Association  
Mezzo Soprano  
Nashville, TN

#### Maria Dolores Sasso Taylor

President, Sasso International  
Corporation  
Loan Officer, Eagle Funding Group,  
Ltd.  
Annapolis, MD

#### Larry Tamburri

Executive Director  
New Jersey Symphony Orchestra  
Maplewood, NJ

#### Willie Anthony Waters

Conductor and Music Director,  
Connecticut Opera  
Artistic Director and Principal  
Conductor, Florida Grand  
Opera  
Miami, FL

#### Catherine Wichterman

(Layperson)  
Program Officer for the  
Performing Arts  
Andrew W. Mellon Foundation  
New York, NY  
*(Served only for the Music  
applications)*

## Musical Theater/Theater

### Creation & Presentation: Panel A

#### Jim Clark

Producing Director, Syracuse Stage  
Director, Department of Drama,  
Syracuse University  
Syracuse, NY

#### John Dillon

Director  
Seattle, WA

#### Diane Durgin

(Layperson)  
Attorney, Arbitrator  
Atlanta, GA

#### Linda Earle

Director, Theatre Program  
New York State Council on the Arts  
New York, NY

#### Tony Garcia

Artistic Director  
Su Teatro  
Denver, CO

#### Ron Himes

Founder and Producing Director  
St. Louis Black Repertory Company  
St. Louis, MO

#### Ben Levit

Artistic Director  
American Music Theater Festival  
Philadelphia, PA

#### Susan Medak

Managing Director  
Berkeley Repertory Theatre  
Berkeley, CA

#### John Ostrout

Executive Director  
Connecticut Commission on the  
Arts  
Hartford, CT

#### Guillermo Reyes

Playwright  
Faculty, Department of Theatre  
Arizona State University  
Tempe, AZ

#### Mary Hall Surface

Playwright, Director  
Washington, DC

#### Paul Tetreault

Managing Director  
Alley Theater  
Houston, TX

### Creation & Presentation: Panel B

#### Douglas Aibel

Artistic Director  
Vineyard Theatre  
New York, NY

#### Robert Alpaugh

Executive Director  
Joffrey Ballet of Chicago  
Chicago, IL

#### Chris Coleman

Artistic Director  
Actors Express  
Atlanta, GA

#### Walter Dallas

Artistic Director  
Freedom Theatre  
Philadelphia, PA

# Panelists

## 1999 ANNUAL REPORT



**David Hawkinson**  
Managing Director  
The Guthrie Theater  
Minneapolis, MN

**Rafael Lopez-Barrantes**  
Co-Artistic Director  
Archipelago Theatre  
Chapel Hill, NC

**Charles Newell**  
Artistic Director  
Court Theatre  
Chapel Hill, NC

**Paul Nicholson**  
Executive Director  
Oregon Shakespeare Festival  
Ashland, OR

**Barbara L. Pearce**  
(Layperson)  
Realtor, Board Member  
Guilford, CT

**Jorge Pina**  
Theatre Program Director  
Guadalupe Cultural Arts Center  
San Antonio, TX

**Elmo Terry-Morgan**  
Artistic Director  
Rites and Reason Theatre  
Providence, RI

**Paula Tomei**  
Managing Director  
South Coast Repertory  
Costa Mesa, CA

### **Education & Access: Panel A and B Heritage & Preservation**

**William W. Cook**  
Professor and Chair, Department of  
English  
Dartmouth College  
Hanover, NH

**Richard H. Hahn**  
(Layperson)  
Attorney  
Consultant to Nonprofit  
Organizations  
Cleveland Heights, OH

**Linda Hartzell**  
Artistic Director  
Seattle Children's Theatre  
Seattle, WA

**John A. Haynes<sup>A</sup>**  
Executive Director  
Children's Theatre Company  
Minneapolis, MN

**Thomas W. Jones II**  
Co-Artistic Director  
Jomandi Productions  
Atlanta, GA

**Wesley V. Montgomery**  
Director of Education  
New 42nd Street, Inc.  
New York, NY

**Carol North**  
Producing Director  
Metro Theater Company  
St. Louis, MO

**Bill Rauch**  
Artistic Director  
Cornerstone Theater Company  
Los Angeles, CA

**Daniel Renner**  
Director of Education  
Denver Center Theater Company  
Denver, CO

**Ernest Rubio**  
Grants Administrator, Office of  
Cultural Affairs  
City of San Antonio  
San Antonio, TX

**Susan Tsu**  
Costume Designer  
Austin, TX

**Diane Wondisford<sup>A</sup>**  
General Director  
Music-Theatre Group  
New York, NY

**<sup>A</sup> Served on Education &  
Access: Panel A only**

### **Planning & Stabilization: Panel A and B**

**Cliff Fannin Baker**  
Producing Artistic Director  
Arkansas Repertory Theatre  
Little Rock, AR

**Clinton Turner Davis**  
Associate Professor of Drama and  
Dance  
Colorado College  
Colorado Springs, CO

**Michael Maso**  
Managing Director  
Huntington Theater Company  
Boston, MA  
(Served on Panel A only)

**Greg Rowe**  
Program Officer for Culture  
The Pew Charitable Trusts  
Philadelphia, PA

**Jane W. Schlegal**  
(Layperson)  
Fundraising and Program  
Development Consultant  
New Directions, Inc.  
Indianapolis, IN

**Pam Sterling**  
Artistic Director  
Idaho Theater for Youth  
Boise, ID

**Jeff Woodward**  
Managing Director  
McCarter Theatre  
Princeton, NJ

## Opera

---

### Creation & Presentation

#### Ann Delchamps

(Layperson)  
Volunteer  
Alabama State Council on the Arts  
Mobile, AL

#### David DiChiera

Founding General Director,  
Michigan Opera Theatre  
Artistic Director, Opera Pacific  
Detroit, MI

#### John Duffy

Composer  
Belfast, ME

#### Robert Heuer

General Manager and Chief  
Executive Officer  
Florida Grand Opera  
Miami, FL

#### Patricia Mossel

Executive Director  
The Washington Opera  
Washington, DC

#### Shoko Kato Severt

(Layperson)  
Arts Patron, Attorney  
Severt & Severt  
Wichita, KS

### Education & Access

#### Ernesto Alorda

Director of Community and Artist  
Relations  
Seattle Opera Association  
Seattle, WA

#### Carmen Balthrop

Soprano, Educator  
Mitchellville, MD

#### Joan Lounsbery

Managing Director  
Starlight Opera Theatre  
Milwaukee, WI

#### Charles MacKay

General Director  
Opera Theatre of Saint Louis  
St. Louis, MO

#### Christopher Paddack

(Layperson)  
Creative Arts Program Officer  
(retired)  
United States Information Agency  
Washington, DC

#### Randall Rosenbaum

Executive Director  
Rhode Island State Council on the  
Arts  
Providence, RI

## Presenting

---

### Education & Access Planning & Stabilization

#### Duane Ebata

Managing Director  
Japanese-American Cultural  
Center  
Los Angeles, CA

#### Avner Eisenberg

Theater Artist  
Peaks Island, ME

#### Homer E. Finger

Director, Williams Center for the Arts  
Lafayette College  
Easton, PA

#### Mollie Lakin-Hayes

Programs Administrator  
Arizona Commission on the Arts  
Phoenix, AZ

#### Herman Milligan

(Layperson)  
Vice President  
Norwest Corporation  
Minneapolis, MN

#### Ira Perman

Executive Director  
Anchorage Concert Association  
Anchorage, AK

#### Michael Ross

Executive Director  
Krannert Center for the Performing  
Arts  
University of Illinois  
Urbana, IL

#### Arlene Shuler

Senior Vice President, Planning and  
External Affairs  
Lincoln Center for the Performing Arts  
New York, NY

#### Andrea Wagner

Executive Director  
Seattle International Children's  
Festival  
Seattle, WA

#### M.K. Wegmann

President  
M.K. Arts Company  
New Orleans, LA

## Visual Arts/Design

---

### Creation & Presentation

#### Janeen Antoine

Executive Director  
American Indian Contemporary Arts  
San Francisco, CA

#### Nina Brock

Arts Patron  
Lookout Mountain, TN

#### Kevin Duggan

Senior Program Officer for  
Services and Technology  
New York Foundation for the Arts  
New York, NY

#### Richard Fleischner

Sculptor  
Providence, RI

#### William F. Griffith, M.D.

(Layperson)  
Obstetrician-Gynecologist  
Denver, CO



**Marjorie Levy**  
Executive Director  
Pilchuck Glass School  
Seattle, WA

**Grover Mouton**  
Professor, Department of  
Architecture  
Tulane University  
New Orleans, LA

**Saralyn Reece Hardy**  
Director  
Salina Art Center  
Salina, KS

**MaLin Wilson**  
Art Critic, Writer  
Santa Fe, NM

**Hamza Walker**  
Director of Education,  
The Renaissance Society  
University of Chicago  
Chicago, IL

### American Jazz Masters Fellowships

---

**Stephanie Ancona**  
Fund Manager, Creation and  
Presentation  
New England Foundation for the Arts  
Boston, MA

**Suzan E. Jenkins**  
Executive Director, America's Jazz  
Heritage  
Smithsonian Institution  
Washington, DC

**Amy McCombs**  
(Layperson)  
President and Chief Executive  
Officer, Chronicle Broadcasting  
Company  
President and General Manager,  
KRON-TV  
San Francisco, CA

**Billy Taylor**  
Pianist, Composer  
Correspondent, CBS's *Sunday  
Morning*  
New York, NY

**Frederick Tillis**  
Composer, Saxophonist, Director  
Emeritus  
Fine Arts Center  
Amherst, MA

### Literature Fellowships (Poetry and Translation)

---

**Albert Goldbarth<sup>P</sup>**  
Poet, Professor of English  
Wichita State University  
Wichita, KS

**Rachel Hadas**  
Poet, Professor  
Rutgers University  
New Brunswick, NJ

**Linda Hogan<sup>P</sup>**  
Poet, Associate Professor of English  
University of Colorado  
Idledale, CO

**Heather McHugh**  
Poet, Professor of Creative Writing  
University of Washington  
Seattle, WA

**Pat Mora**  
Poet  
Edgewood, KY

**Alexander Ooms**  
(Layperson)  
Management Consultant  
Price Waterhouse  
Los Angeles, CA

**Reginald Shepherd**  
Poet, Assistant Professor  
Northern Illinois University  
Chicago, IL

**James Tate<sup>P</sup>**  
Poet, Professor  
University of Massachusetts  
Amherst, MA

**Carolyn Wright**  
Poet, Visiting Writer  
Emory University  
Decatur, GA

<sup>P</sup>**Served for Poetry Fellowships  
only.**

### National Heritage Fellowships

---

**Marisol Berrios-Miranda**  
Ethnomusicologist  
Seattle, WA

**Janet Gilmore**  
Folklorist  
Mt. Horeb, WI

**Charlotte Heth**  
Assistant Director for Public  
Programs  
National Museum of the American  
Indian  
Smithsonian Institution  
Washington, DC

**Patricia Jasper**  
Executive Director  
Texas Folklife Resources  
Austin, TX

**Suzi Jones**  
Deputy Director  
Anchorage Museum of History and  
Art  
Anchorage, AK

**Jill Linzee**  
Folklorist, Ethnomusicologist  
Northwood, NH

**Worth Long**  
Folklorist  
Atlanta, GA

**Gordon McCann**  
(Layperson)  
Businessman  
Springfield, MO

**Lorraine Sakata**

Associate Dean for Academic Affairs  
University of California at Los Angeles  
Los Angeles, CA

**Barre Toelken**

Director, Folklore Program  
Utah State University  
Logan, UT

**Joseph T. Wilson**

Executive Director  
National Council for the Traditional Arts  
Silver Spring, MD

**Steven J. Zeitlin**

Director and Co-Founder  
City Lore, Inc.  
New York, NY

## Regional Partnership Agreements

---

**Panel A****Jeffrey Dunn**

(Layperson)  
Chairman  
Southern Arts Federation  
Jacksonville, FL

**Colleen Jennings-Roggensack**

Director of Public Events  
Arizona State University  
Tempe, AZ

**Susie Surkamer**

Executive Director  
South Carolina Arts Commission  
Columbia, SC

**Timothy Wilson**

Executive Director  
Western Arts Alliance  
San Francisco, CA

**Panel B****Christopher Abele**

(Layperson)  
Attorney  
Badger and Levings  
Atlanta, GA

**Rick George**

Director of Grant Programs  
Georgia Council for the Arts  
Atlanta, GA

**Ricardo Hernandez**

Director of Programs  
Texas Commission on the Arts  
Austin, TX

**Thomas Schorgl**

Executive Director  
Community Partnership for Arts and Culture  
Cleveland, OH

## State Partnership Agreements

---

**Panel A****Betsy Bradley**

Executive Director  
Mississippi Arts Commission  
Jackson, MS

**Shelley Cohn**

Executive Director  
Arizona Commission on the Arts  
Phoenix, AZ

**Jim Hill**

(Layperson)  
Hill Management Company  
Signal Mountain, TN

**Dennis Holub**

Executive Director  
South Dakota Arts Council  
Pierre, SD

**Mary Kelley**

Executive Director  
Massachusetts Cultural Council  
Boston, MA

**Abel Lopez**

Associate Producing Director  
GALA Hispanic Theater  
Washington, DC

**Panel B****James Borders, IV**

Executive Director  
Louisiana Division of the Arts  
Baton Rouge, LA

**Libby Chiu**

Executive Director  
Urban Gateways  
Chicago, IL

**Rebecca Lawrence**

Executive Director  
New Hampshire State Council on the Arts  
Concord, NH

**Wayne Lawson**

Executive Director  
Ohio Arts Council  
Columbus, OH

**David A. Miller**

Deputy Executive Director  
New Jersey State Council on the Arts  
Hightstown, NJ

**David Nelson**

Former Executive Director  
Montana Arts Council  
Lolo, MT

**Judith Rapanos**

Chair  
Michigan Council for Arts and Cultural Affairs  
Midland, MI

## National Millennium Projects

---

**Arts on Millennium Trails****Greg Esser**

Public Art Program Manager  
Phoenix Arts Commission  
Phoenix, AZ

**Marianne Wesley Fowler**

Senior Vice President for Programs  
Rails-to-Trails Conservancy  
Alexandria, VA



**Mags Harries**  
Visual Artist, Educator  
President, Harries Heder  
Collaborative  
Cambridge, MA

**Jens Lund**  
Folklorist, Filmmaker, Consultant  
Olympia, WA

**Neville Murray**  
Underserved Arts Specialist  
Nebraska Arts Council  
Omaha, NE

**Freeman Owle**  
Storyteller, Carver  
Advisor, Cherokee Heritage Trails  
Project  
Cherokee, NC

### **Treasures of American Film Archives**

**Jeanine Basinger**  
Chair, Film Studies  
Wesleyan University  
Middletown, CT

**Anthony Gittens**  
Executive Director, DC Commission  
on the Arts and Humanities  
Founder and Director, Washington  
DC International Film Festival  
Washington, DC

**Richard Teller**  
Deputy Director of Development  
Museum of Television and Radio  
New York, NY

**H. Randall Williams**  
(Layperson)  
Community Arts Advocate  
President, Black Belt  
Communications Group  
Montgomery, AL

### **International Exchanges**

---

**Cornelia Carey**  
Executive Director  
Craft Emergency Relief Fund  
Montpelier, VT

**Valerie Cassel**  
Director, Visiting Artists Program  
School of the Art Institute of  
Chicago  
Chicago, IL

**Y. David Chung**  
Artist  
McLean, VA

**Michael Peranteau**  
(Layperson)  
Director  
Center for AIDS/Hope and  
Remembrance Project  
Houston, TX

### **AccessAbility**

---

#### **Panel A**

**Larry Field**  
President  
Laurence Field & Associates  
Middletown, DE

**Gay Drennon**  
Executive Director  
Very Special Arts  
Tallahassee, FL

**Patricia Laird**  
Program Specialist  
Administrator on Developmental  
Disabilities, U.S. Department of  
Health and Human Services  
Washington, DC

**Marirose Morris**  
Access Coordinator  
Wyoming Arts Council  
Cheyenne, WY

**Mark Towner**  
Assistant Director  
N.E. Document Conservation  
Center  
Andover, MA

#### **Panel B**

**C.C. Conner**  
Managing Director  
Houston Ballet  
Houston, TX

**Rebecca Z. Mays**  
(Layperson)  
Arts Volunteer, Medical  
Administrator, (retired)  
Charleston, SC

**Gail Silva**  
Director  
Film Arts Foundation  
San Francisco, CA

### **ArtsREACH**

---

**Cheryl Davis Bowmer**  
Organizational Development  
Consultant  
Philadelphia, PA

**Ray Doughty**  
Music Educator (retired)  
Fort Mill, SC

**John Gonzales**  
Potter, Tribal Affairs Specialist  
Santa Fe, NM

**Richard Huff**  
Executive Director  
Irving Arts Center  
Irving, TX

**Dennis Jones**  
Director, Center for Design Science  
Virginia Polytechnic Institute and  
State University  
Blacksburg, VA

**James Lysen**

(Layperson)  
 Planning Director  
 City of Lewiston  
 Lewiston, ME

**Charlie Seeman**

Executive Director  
 Western Folklife Center  
 Elko, NV

**Sonia Tower**

Director, Office of Cultural Affairs  
 City of Buenaventura  
 Ventura, CA

**An-Ming Truxes**

Senior Program Manager  
 Connecticut Commission on the  
 Arts  
 Hartford, CT

**Amy Jordan Webb**

Director, Heritage Tourism Program  
 National Trust for Historic  
 Preservation  
 Boulder, CO

## Folk & Traditional Arts Infrastructure Initiative

---

**C. Kurt Dewhurst**

Director  
 Michigan State University Museum  
 East Lansing, MI

**Maria Carmen Gambliel**

Folk Arts Director  
 Idaho Commission on the Arts  
 Boise, ID

**Alan Jabbour**

Director, American Folklife Center  
 Library of Congress  
 Washington, DC

**Dorothy Sara-Louise Lee**

(Layperson)  
 Associate Rector for Evangelism  
 and Spiritual Formation  
 St. Paul's Episcopal Church  
 Indianapolis, IN

**Peter Mattair**

Executive Director  
 Fund for Folk Culture  
 Santa Fe, NM

**Rita Moonsammy**

Manager of Community Arts  
 Services  
 New Jersey State Council on the Arts  
 Trenton, NJ

**Shalom Staub**

President and Chief Executive  
 Officer  
 Institute for Cultural Partnerships  
 Harrisburg, PA

## Chamber Music Residency

---

**Stephanie Ancona**

Manager, Creation & Presentation  
 Fund  
 New England Foundation for the Arts  
 Boston, MA

**Carole Birkhead**

(Layperson)  
 Former Chair, American Symphony  
 Orchestra League  
 Former President, Louisville  
 Symphony Orchestra  
 Louisville, KY

**Colleen Jennings-Roggensack**

Executive Director, Public Events  
 Arizona State University  
 Tempe, AZ

## Dance Leadership Initiatives

---

**Norman A. Brown**

(Layperson)  
 Teacher  
 McCullough Elementary School  
 New Castle, DC

**Marda Kirn**

Founder  
 Colorado Dance Festival  
 Lafayette, CO

**Nancy Trovillion**

Assistant Director  
 North Carolina Arts Council  
 Raleigh, NC

**Maria Troy**

Associate Curator  
 Wexner Center for the Arts  
 Columbus, OH

# Financial Summary

## 1999 ANNUAL REPORT



### Summary of Funds Available<sup>1</sup>

**Fiscal Year 1999**

Program and State Grant Funds <sup>2</sup>	\$66,022,000
Matching Grant Funds (3:1 match)	14,500,000

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<b>Total Federal Appropriations</b>	<b>\$80,522,000</b>
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Nonfederal Gifts <sup>3</sup>	\$232,185
Interagency Transfers <sup>3</sup>	430,000
Unobligated Balance, Prior Year <sup>3</sup>	3,800,174

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<b>Total Funds Available</b>	<b>\$84,984,359</b>
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<sup>1</sup> Excludes salaries and expenses, program support and computer conversion funds.

<sup>2</sup> The FY 1999 appropriation includes \$25,486,000 for support of state arts agencies and regional arts organizations and \$6,952,000 for support through the underserved communities set-aside.

<sup>3</sup> Only grantmaking funds, including unobligated commitments totaling \$1,245,392.

### Funds Obligated

**Fiscal Year 1999**

Grants to Organizations	
Creation & Presentation	\$17,165,950
Education & Access	12,309,520
Heritage & Preservation	3,548,000
Planning & Stabilization	5,866,597
Grants to Individuals	
Literature Fellowships	800,000
American Jazz Masters Fellowships	60,000
National Heritage Fellowships	130,000
State and Regional Partnerships	33,827,175
Leadership Initiatives	
National Millennium Projects	2,116,886
International Exchanges	375,000
AccessAbility	257,000
ArtsREACH	749,280
Folk & Traditional Arts Infrastructure Initiative	810,000
Other Initiatives (includes Interagency Partnerships)	4,098,255
Policy Research & Analysis	500,000

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<b>Total Funds Obligated<sup>4</sup></b>	<b>\$82,613,663</b>
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<sup>4</sup> Program obligations reflect FY 1999 transactions and in some cases may differ from final allocations due to variations in the obligations of prior year monies or receipt of gifts and funds from other agencies.

# Appropriations History

## 1999 ANNUAL REPORT



### Fiscal Years 1966-1999

<b>Fiscal Year</b>	<b>Total Funds</b>
1966	\$ 2,898,308
1967	\$ 8,475,692
1968	\$ 7,774,291
1969	\$ 8,456,875
1970	\$ 9,055,000
1971	\$ 16,420,000
1972	\$ 31,480,000
1973	\$ 40,857,000
1974	\$ 64,025,000
1975	\$ 80,142,000
1976	\$ 87,455,000
1976T*	\$ 35,301,000
1977	\$ 99,872,000
1978	\$ 123,850,000
1979	\$ 149,585,000
1980	\$ 154,610,000
1981	\$ 158,795,000
1982	\$ 143,456,000
1983	\$ 143,875,000
1984	\$ 162,223,000
1985	\$ 163,660,000
1986	\$ 158,822,240
1987	\$ 165,281,000
1988	\$ 167,731,000
1989	\$ 169,090,000
1990	\$ 171,255,000
1991	\$ 174,080,737
1992	\$ 175,954,680
1993	\$ 174,459,382
1994	\$ 170,228,000
1995	\$ 162,311,000
1996	\$ 99,470,000
1997	\$ 99,494,000
1998	\$ 98,000,000
1999	\$ 97,966,000

\* In 1976, the Federal government changed the beginning of the fiscal year from July 1 to October 1, hence the 1976 Transition (T) Quarter.

1999 Annual Report published by:

### **National Endowment for the Arts Office of Communications**

**Katherine L. Wood**, Acting Director

**Victoria Hutter**, Editor

With thanks to the staff for their assistance.

Designed by:

Simmons Design, Arlington, Virginia

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### **Cover photos**

#### **Background:**



The New York City-based modern dance ensemble, Susan Marshall & Company, performed *The Most Dangerous Room in the House* at the Edinburgh International Festival with support from the NEA's Fund for U.S. Artists at International Festivals and Exhibitions. *Photo by Geoffrey M. Hansen*

#### **Boxed photos**, clockwise from upper left:



The Philharmonia Chorale performing with the Philharmonia Baroque Orchestra in Handel's oratorio *Solomon*, a company premiere that opened the orchestra's 18<sup>th</sup> home season in the Bay Area. *Photo by Marty Sohl*



A camper creates with clay at AileyCamp in Kansas City, Missouri. Inspired by the late choreographer Alvin Ailey, AileyCamp provides young people with dance instruction, life skills classes, guest speakers and field trips. *Photo by Judith Burngen*



A scene from *Forgiveness*, a theater piece of the Asia Society, an international organization based in New York City. *Photo by Rachel Cooper, Asia Society*



A Folk & Traditional Arts Infrastructure Initiative grant to the Iowa Arts Council supported the Festival of Iowa Folklife. Festival artists featured here are two Kalona Quilters. *Photo by Steve Ohrn*

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Voice/TYY: (202) 682-5496

For individuals who are deaf or hard-of-hearing



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### **National Endowment for the Arts**

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This annual report can be accessed electronically at the NEA Web site: <http://www.arts.gov>.





**NATIONAL ENDOWMENT FOR THE ARTS**

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